ELEGIAC EXTRACTS

FROM

TIBULLUS AND OVID:

WITH

ENGLISH INTRODUCTIONS AND NOTES.

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TO

ARCHIBALD ALISON, ESQ.,

Sheriff of Lanarkshire,

AUTHOR OF THE HISTORY OF THE FRENCH REVOLUTION,

&c., &c., &c.

Dear Mr. Alison,

I am very glad to have opportunity of expressing the respect and admiration which I entertain for one who, amid the able and zealous discharge of most important and arduous professional duties, has had the courage to undertake and the power to complete a great historical work, and still finds time to devote not a few hours to those classical pursuits, the value of which he so well knows how to appreciate.

Always,

My Dear Mr. Alison,

Yours with great regard,

WILLIAM RAMSAY.

Glasgow College, 1840.

6

PREFACE.

My object in drawing up the commentary attached to the following extracts from Tibullus and Ovid, has been to lighten the labour of the classical instructor, and at the same time to render the progress of the pupil more rapid and satisfactory. All the information contained might undoubtedly be communicated orally, but by adhering to this method exclusively, especially in conveying the knowledge of simple facts, I have found by experience that much time is consumed which might be more profitably employed.

Mere references, to even the most common books, are very generally neglected, especially by young readers. In most cases, therefore, where the Latin authors could supply passages bearing directly upon any question which it was desirable to illustrate, these have been quoted at full length, and will themselves form useful exercises for the student. At the same time, the authorities for important statements are given at the bottom of each page, in order that all who have time, opportunity, and inclination may be enabled to examine every point thoroughly and verify every assertion.

A few dissertations have been interspersed here and there among the shorter notes, These are for the most part upon matters which are imperfectly explained in ordinary works, or where the desired results could be arrived at only by searching into and comparing a number of different treatises. Such are the disquisitions on the *Lares* and *Penates* (p. 135,) on the *Lower World* (p. 154,) on the *Genius* (p. 170,)

on the *Sibylline books* and the different *Sibyls* (p. 187,) on the origin of the Olympian Gods and their wars with the Titans, Giants, &c. (p. 193,) on *Saturnus* and the *Golden Age* (p. 199,) on *Janus* (p. 287,) on *Mars* (p. 313,) on *Faunus* (p. 316,) on *Vesta* (p. 395,) the *Preliminary Remarks* prefixed to each author and many of the *Introductions* to the different extracts.

In making a selection of various readings, it appeared proper to include, 1. Those which are equal or nearly equal in authority to the received text. 2. Those which have been adopted by the most esteemed editors. 3. Those which serve to illustrate the manner in which errors gradually crept in during the process of repeated transcription. 4. Those whose rejection involves some point of delicate or curious criticism. I have not felt myself justified in enlarging upon this department, but I am convinced, that in the hands of a skilful examiner various readings may be used as a powerful instrument for exercising the judgment and improving the taste.

In addition to the annotations contained in the best editions of the two poets of which lists have been given in p. 11, and p. 46, I ought to mention that in all that relates to ancient mythology, free use has been made of the works of J. H. Voss,[1] K. O. Müller,[2] and Hartung,[3] while in the Appendix on the Roman Calendar, the excellent essay of Ideler[4] has been closely followed.

W. R.

Glasgow College, July, 1840.

[1] Mythologische Briefe—Antisymbolik—Kritische Blätter.
[2] Prolegomena zu einer wissenchaftlichen Mythologie—Orchomenos—Die Dorier—Die Etrusker.
[3] Die Religion der Römer.
[4] Handbuch der mathematischen und technischen Chronologie.

TABLE OF CONTENTS.

APPENDIX. ON THE ROMAN CALENDAR.

ERRATA.

In p. 45, line 3 from bottom, for *Heriodes* read *Heroides*.
114, in title to Extract, for GEMITUSQUE read GEMITUS.
130, line 31, . — *caremum* read *carenum*.
164, — 20, . . — *Bebryciaus* read *Bebrycius*.
292, — 2, . — *dicici* read *didici*.
428, — 22, . . — 18 *August* read 18 *July*.

In running titles, pp. 272, 274, 276, for ARS AMATORIA II. 157, read ARS AMATORIA I. 527.
p. 373, for FASTI. III. 923, read 523.
p. 376, — FASTI. V. 639, read 129.
pp. 381, 382, 384, for FASTI. V. 419, read 183.

TIBULLI

ELEGIÆ SELECTÆ.

Donec erunt ignes arcusque Cupidinis arma,
Discentur numeri, culte Tibulle, tui.—*Ovid. Amor. I. xv.* 27.

Elegia Græcos quoque provocamus, cuius mihi tersus atque elegans maxime videtur auctor Tibullus.—*Quinctil. Inst. Or. X. c.* 1.

VITA TIBULLI

EX VETUSTIS CODICIBUS ET EDITIONIBUS.

Albius Tibullus, eques Romanus, insignis forma cultuque corporis observabilis, ante alios Corvinum Messalam originem (*leg.* oratorem) dilexit, cuius et contubernalis Aquitanico bello militaribus donis donatus est. Hic multorum iudicio [et maxime Quinctiliani viri in studia [et] litterarum acerrimæ licentiæ] principem inter elegiographos obtinet locum. Epistolæ quoque eius amatoriæ, quanquam breves, omnino utiles sunt. Obiit adolescens [tempore Virgilii, ut indicat epigramma infra scriptum:

Te quoque Virgilio comitem, &c.]

PRELIMINARY REMARKS.

I.

LIFE OF TIBULLUS.

THE little that we know of the personal history of Tibullus is derived almost exclusively from the following sources:—1. Notices with regard to himself, scattered here and there in his writings. 2. A meagre "Vita Tibulli" prefixed to his poems in the MSS., the work of some old grammarian who *may* have drawn his account from trustworthy sources. 3. Horace addresses Epist. I. iv. and C. I. xxxiii. to a poet whom he calls Albius, and whom the learned have, with one accord, believed to be Albius Tibullus, although this can scarcely be proved. These two pieces contain some particulars of which, in the absence of more precise documents, we are glad to avail ourselves. 4. An epigram by Domitius Marsus, a contemporary, which will be quoted at full length below, decides the period of his decease. 5. Ovid frequently mentions Tibullus, and has left us a most exquisite elegy on his death, but this, as well as numerous allusions in the works of the classics, yield but little information with regard to his career.

ALBIUS TIBULLUS (his *prænomen* is unknown) was a Roman knight, the representative of an ancient and wealthy family, distinguished by the beauty of his person, a contemporary of Horace and Virgil. He gives us to understand[1] that he was in possession of a

[1] The following are the principal passages in which Tibullus indicates the antiquity of his family, and contrasts the wealth of his ancestors with his own scanty resources.

At mihi contingat patrios celebrare Penates
  Reddereque antiquo menstrua tura Lari.—I. iii. 33.

Sed patrii servate Lares; aluistis et idem,
  Cursarem vestros quum tener ante pedes.

small portion only of the estates of his forefathers, but whether this diminution of fortune was caused, as some think, by the confiscations of the triumviri, in which so many Italian estates were involved, or, as others would have it, by his own extravagance, or by unknown circumstances, we cannot determine. The first supposition gains a shade of probability from the fact, which is certainly remarkable, that the name of Augustus, celebrated with such persevering and fulsome adulation by the other great poets of the day, is nowhere to be found in the writings of Tibullus;—the second idea is supported in some degree by the recklessness with which he declares himself ready to sacrifice all that was left of his hereditary lands to gratify the demands of his mistress,

> Quinetiam sedes iubeat si vendere avitas
> Ite sub imperium, sub titulumque, Lares.—II. iv. 53.

although this, after all, may be nothing more than a poetical hyperbole.

At an early period he attached himself to the person of the famous M. Valerius Messala Corvinus, and enjoyed through life his patronage and friendship. He formed one of his retinue during a campaign against the tribes of Aquitania, the glories of which are commemorated in one of his most spirited elegies,[1] and was accompanying his protector on an Asiatic mission, when he was attacked by illness and obliged to remain behind at Corcyra, an incident which forms the theme of another beautiful poem.[2]

After his recovery he seems to have returned home, and to have passed the rest of his life in the neighbourhood of Pedum, a small town

> Neu pudeat prisco vos esse e stipite factos,
> Sic veteris sedes incoluistis avi.—I. x. 15.

> Non ego divitias patrum fructusque requiro
> Quos tulit antiquo condita messis avo.—I. i. 41.

> Vos quoque, felicis quondam nunc pauperis agri
> Custodes, fertis munera vestra, Lares.
> Tunc vitula innumeros lustrabat cæsa iuvencos,
> Nunc agna exigui est hostia parva soli.—I. i. 18.

> Languida non noster peragit labor otia, quamvis
> Fortuna, ut mos est illi, me adversa fatiget.
> Nam, mihi cum magnis opibus domus alta niteret,
> Cui fuerant flavi ditantes ordine sulci
> Horrea fœcundas ad deficientia messes,
> Cuique pecus denso pascebant agmine colles,
> Et domino satis, et nimium furique lupoque,
> Nunc desiderium superest; nam cura novatur,
> Cum memor ante actos semper dolor admonet annos
> Sed licet asperiora cadant, spolierque relictis,
> Non te deficient nostræ memorare Camenæ.—IV. i. 181.

Remark that many critics believe that the poem from which the last passage is quoted is not the work of Tibullus.

[1] Bk. I. vii. [2] Bk. I. iii.

of Latium, on the skirts of the Apennines, between Præneste and Tibur. He occasionally speaks of his poverty, but that he understood by this term a moderate competence, as contrasted with the overgrown fortunes of many of his noble countrymen, is sufficiently evident from his own expressions,

> Me mea paupertas vitæ traducat inerti,
> Dum meus assiduo luceat igne focus.
> Ipse seram teneras maturo tempore vites
> Rusticus, et facili grandia poma manu.
> Nec spes destituat, sed frugum semper acervos
> Præbeat, et pleno pinguia musta lacu, &c.—I. i. 5.

Nay, if we can trust the statement of Horace, we shall form a still more favourable estimate of his circumstances.

> Non tu corpus eras sine pectore. Di tibi formam,
> Di tibi divitias dederunt artemque fruendi.
> Quid voveat dulci nutricula maius alumno,
> Qui sapere et fari possit quæ sentiat, et cui
> Gratia, fama, valetudo contingat abunde,
> Et mundus victus non deficiente crumena.—Ep. I. iv. 6.

He died while yet in the prime of life, and his eyes were closed by the hands of his mother and sister.[1]

The period of his decease is determined by an epigram of Domitius Marsus, a contemporary poet,

> Te quoque Virgilio comitem non æqua, Tibulle,
> Mors juvenem campos misit ad Elysios.
> Ne foret, aut elegis molles qui fleret amores,
> Aut caneret forti regia bella pede.

Now the death of Virgil happened, as is well known, B. C. 19. Tibullus, moreover, was still *iuvenis*, that is, not more than forty-five years of age, it may be, much younger.

The date of his birth cannot be so easily ascertained. In the fifth elegy of the third book, we find these lines,

> Natalem primo nostrum videre parentes
> Cum cecidit fato consul uterque pari,

that is, on the day when the consuls, Hirtius and Pansa, fell at the battle of Modena, which was fought towards the close of the month of April, B.C. 43. But several circumstances render it highly probable that

[1] See Ovid. Amor. III. ix. which is contained in the present collection.

this couplet has been interpolated, or if not, that the whole piece is the work of some other author.

1. The second of the above lines is to be found in Ovid. Trist. IV. x. 6.

> Editus hic ego sum; nec non ut tempora noris,
> Cum cecidit fato consul uterque pari.

where he is speaking of his own nativity. Now it is very unlikely that Ovid, if he had borrowed the line from Tibullus, (the Tristia were written more than thirty years after the death of the latter) would have failed, either here or elsewhere, to make some allusion to a coincidence so remarkable. On the contrary, however, when Ovid takes occasion[1] to enumerate the principal Elegiac poets of the Augustan era, he expressly states that disparity of age had prevented him from being the friend of Tibullus, that the successor of Tibullus, in his own department, was Propertius, while he himself came next to the latter in order of time.

2. Tibullus, according to his own statement, accompanied his patron Messala, in an expedition against the tribes of Aquitania. He took an active part in the toils, and claimed a share in the honors of the campaign.

> Non sine me est tibi partus honos, Tarbella Pyrene
> Testis, et Oceani litora Santonici;
> Testis Arar, Rhodanusque celer, magnusque Garumna,
> Carnoti et flavi cærula lympha Liger.—I. vii. 9.

But we learn from the Capitoline Fasti that on the 25th of September, B.C. 27, a triumph was celebrated by Messala for his victories in Gaul; the war itself could not, therefore, have been carried on later than B.C. 28, and if Tibullus had been born, B.C. 43, he would have been only fifteen years old.

3. Horace, in the fourth epistle of the first book, thus addresses Tibullus:

> Albi, nostrorum sermonum candide iudex,
> Quid nunc te dicam facere in regione Pedana.

Now, if we suppose this to have been written during the very year when Tibullus died, it is little probable that Horace, who had then reached the age of forty-six, and was in the zenith of his reputation,

[1] Trist. IV. x. 51. contained in the present collection.

would have testified so much respect for the opinion of a youth, his junior by upwards of twenty years. Again in the 33d Ode of the first book, he endeavours to console his friend for the loss of Glycera, who had deserted him for a younger lover; but if Tibullus was only twenty-four when he died, the circumstance of age could scarcely have had any concern with the loss of his mistress.

After considering these difficulties, the first of which seems quite insurmountable, we shall be justified in carrying back the birth of Tibullus several years. We know from Ov. Trist. IV. x. 51, seqq. that Gallus, Tibullus, Propertius, and Ovid distinguished themselves, in succession, as Elegiac poets. Of these, Gallus was born B. C. 66, Ovid B.C. 43, we may therefore conjecture that Tibullus saw the light about B.C. 59, the year in which Livy came into the world, or B.C. 58, the year in which Cicero went into exile; but it is impossible to arrive at any certain conclusion.

II.

WORKS OF TIBULLUS.

THE works usually attributed to Tibullus, consist of thirty-seven pieces, divided into four books, the whole of which are written in Elegiac Verse, with the exception of a Panegyric on Messala, in Hexameters. The amatory poems in the first book express the passion of the poet for a lady whom he addresses under the feigned appellation of *Delia*, but whose real name, as we learn from Apuleius, was *Plania*, or perhaps *Plautia*;[1]—in the second book *Delia* is superseded by *Nemesis*, who, in her turn, gives way to *Neæra* in the third. The fourth commences with the Panegyric mentioned above, and the remainder is occupied with the loves and correspondence[2] of an enamoured pair, distinguished as Sulpicia and Cerinthus. In addition to Delia, Nemesis, and Neæra, we find in Horace allusions made to a *Glycera*, as a faithless mistress of our poet. Many lengthened discussions have been maintained upon the question whether the four fair ones are to be considered as real distinct personages, or as one, or perhaps two individuals addressed under different names. These investigations which, at best, must be considered as mere learned trifling, have, as might be expected, led to nothing.

[1] Apuleius in Apolog. (p. 279. Elmenh.) The reading, however, is doubtful. The words are "Accusent......et Tibullum, quod ei sit Plania (al. *Plautia*, al. *Flavia*) in animo Delia in versu."

[2] These pieces are probably the "Epistolæ Amatoriæ" mentioned in the "Vita Tibulli."

With regard to the authenticity of the two first books of this collection, no doubts have ever been entertained, and the whole of the third book was, until late years, received without suspicion, except the couplet, already noticed, referring to the birth of the author. In 1786, however, J. H. Voss, the German translator, published an ingenious dissertation, in which he maintained that the two lines in question were not an interpolation, but that the whole book was the work of a different poet, whom he supposes to have been the Lygdamus mentioned at the end of the second elegy, Lygdamus having been previously considered as a fictitious designation adopted by Tibullus to represent himself. This hypothesis has been keenly supported by recent editors, especially Lachmann and Dissen, but the arguments employed, although highly ingenious, are quite inconclusive. A similar controversy exists with regard to the fourth book. Many view the Panegyric, which is certainly a feeble performance, as the work of some young and inexperienced, but contemporaneous writer, while they hold the elegies which follow on the loves of Sulpicia and Cerinthus to be unquestionably from the pen of Tibullus; while others would reject these also on account of certain peculiarities of style and expression. To decide with certainty questions so delicate, seems at present impossible. We may remark, however, that since the four books, as they stand in the ordinary editions, appear in all the MSS. as the works of Tibullus alone, we are scarcely justified in making a change without evidence of a more satisfactory nature than any that has hitherto been adduced.

III.

MANUSCRIPTS AND EDITIONS OF TIBULLUS.

At the revival of letters in the fourteenth and fifteenth centuries, the Italian scholars devoted themselves with peculiar ardour to the study of the Latin Elegiac writers, Catullus, Tibullus, and Propertius, whose style has been closely imitated by Strozza, Sanazzarius, Pontanus, and many others, as may be clearly seen from the collections of their poems which are in the hands of every one. It would be injustice to these learned men to deny that much was done by them to awaken a general taste for the choicest productions of classical literature, and that by their efforts many of the fairest works of antiquity were rescued from oblivion. But unfortunately not contented with seeking out, studying and imitating these models, they occupied themselves with

alterations and what they considered improvements. They filled up blanks, they corrected corrupt passages from conjecture, and many difficult expressions, and obscure allusions, which from their imperfect scholarship they were unable to comprehend, were changed into more obvious and familiar forms. Nay, even where no difficulty nor doubt existed, they did not hesitate to substitute epithets and phrases of their own for such as, in their opinion, were less elegant or appropriate. This was sometimes done openly, the fabricator boldly claiming the merit of the innovation, but more frequently the alterations were tacitly introduced, were afterwards copied into other manuscripts, and gradually passed current as the actual words of the ancient writer. Thus the interpolated copies of learned men became each the parent of a family of MSS., which perpetuated the errors and corruptions of the stock from which they sprung. This occasions little embarassment in those classics of which very ancient MSS. still exist, since the interpolations can be easily detected by comparison, and removed. But where the older MSS. have been lost, it becomes a work of much greater difficulty to restore the genuine text, and the result is more doubtful. In this case we must compare many interpolated copies of different families, and by examining carefully these passages in which several agree, we may thus eliminate the supposititious portions. Hence it is to be borne in mind that little weight is to be attached to the mere coincidence of a multitude of MSS. of late date, unless we can ascertain that they have not been copied from each other; we must endeavour to arrange them in classes, and where it is possible, fix upon the original of the several classes, and then by instituting a strict examination and comparison in the manner described above, we may hope to arrive at the ancient reading.

No MS. of Tibullus is now known to exist older than the fifteenth century, and many believe that all which we now possess have been derived from one archetype, because they agree in passages which are manifestly corrupt or mutilated. Those most worthy of attention, according to Lachmann, who has published the best critical edition of Tibullus, are the following:—

I. A MS. known as the *Codex Archiepiscopi Eboracensis*, written in the year 1425, and collated by N. Heinsius. This by Lachmann is marked (A,) and in the following extracts (I.)

II. A MS. known as the *Codex Parisiensis*, now in the Royal Library at Paris, written on paper in 1423. This by Lachmann is marked (B,) and in the following extracts (II.)

III. Besides these there are three MSS. to which much importance is attached, not individually, but collectively. They are all of recent date and full of interpolations, but having been altered by different

hands, although each in itself is worthless, yet when the whole agree, their combined testimony must be received as valuable evidence. The readings in which they coincide are marked (C) by Lachmann, and in the following extracts (III.)

The first of these, on parchment, was once in the possession of Joannes de Witt. Marked (*c*) by Lachmann.

The second, on paper, dated 1463, and very ill written, is now in the Royal Library at Berlin, it was once in the possession of N. Heinsius, who received it in a present from Carolus Datus. Marked (*d*) by Lachmann.

The third, also on paper, and ill written, is now in the Royal Library at Berlin. It was formerly in the Askew collection. Marked (*e*) by Lachmann.

The whole of the five MSS. mentioned above are not only recent in date, but are all interpolated, containing whole lines inserted by Thomas Seneca Camers, and Joannes Aurispa, but they are the best known to exist.

IV. No record even remains of any complete MS. of Tibullus older than the fifteenth century, and he seems to have been unknown, as a whole, until the latter end of the fourteenth century. Vincentius Bellovacensis, a writer of the thirteenth century, possessed only a few extracts from Books first and second, and a very ancient MS. of these extracts came into the hands of J. Scaliger, who noted the various readings which have been preserved. Marked (E) by Lachmann, and in the following extracts (IV.)

V. Scaliger was in possession of a MS. which he received from Cuiaccius, and which in age and authority seems to have been superior to any now existing. It was, however, a mere fragment, commencing with Lib. III. iv. 65. The readings afforded by this are of great value, are marked (F) by Lachmann, and in the following extracts (V.)

VI. There are also extant some various readings noted by Franciscus Puccius, who appears to have used a MS. older than any with which we are now acquainted. There is reason, however, to suspect that some of these were mere conjectures of Puccius himself. They are marked (P) by Lachmann, and in the following extracts (VI.)

The best editions of Tibullus for the use of the Student are those by

1. Heyne: Editio Quarta aucta notis et observationibus Wunderlichii: Leipsic, 1817.

2. Dissen: Göttingen, 1835. With a very copious commentary.

The best critical editions, that is, those in which the attention of the editor has been chiefly directed to the establishment of the text, are

1. Huscke: Leipsic, 1819.

2. Lachmann: Berlin, 1829.

ABBREVIATIONS IN VARIOUS READINGS.

I. II. III. IV. V. VI. denote the different MSS. described in preliminary remarks.

H denotes the reading in the edition of Heyne, re-edited by Wunderlich, 1817.

Hk ....Huscke, 1819.

D ....Dissen, 1835.

The text followed is that of Lachmann, (L.)

It is to be understood that every reading noticed is to be found in some MS., or MSS., unless where the contrary is directly specified.

ALBII TIBULLI

ELEGIÆ SELECTÆ.

LIBER I. ELEGIA I.

Divitias alius fulvo sibi congerat auro
  Et teneat culti iugera multa soli,
Quem labor assiduus vicino terreat hoste,
  Martia cui somnos classica pulsa fugent:
Me mea paupertas vitæ traducat inerti,
  Dum meus assiduo luceat igne focus.
Ipse seram teneras maturo tempore vites
  Rusticus et facili grandia poma manu:
Nec spes destituat, sed frugum semper acervos
  Præbeat et pleno pinguia musta lacu.
Nam veneror, seu stipes habet desertus in agris
  Seu vetus in trivio florea serta lapis:
Et quodcunque mihi pomum novus educat annus,
  Libatum agricolæ ponitur ante deum.
Flava Ceres, tibi sit nostro de rure corona
  Spicea, quæ templi pendeat ante fores:
Pomosisque ruber custos ponatur in hortis,
  Terreat ut sæva falce Priapus aves.
Vos quoque, felicis quondam nunc pauperis agri
  Custodes, fertis munera vestra, Lares.
Tunc vitula innumeros lustrabat cæsa iuvencos:
  Nunc agna exigui est hostia parva soli.
Agna cadet vobis, quam circum rustica pubes
  Clamet 'io messes et bona vina date,'

2 *Magna* I. II. III. *multa* IV. 5 *Vita* VI. 6 *Assiduo* I. II. III. *exiguo* IV. VI. H. 12 *Florida* I. II. *florea* III. 14 *Deum* I. II. III. *deo* H. Hk. 19 *Felicis* III. *felices* I. II. 20 *Munera nostra* II. 22 *Hostia magna* H. Hk. 24 *Clamat* I.

Iam modo non possum contentus vivere parvo
Nec semper longæ deditus esse viæ,
Sed Canis æstivos ortus vitare sub umbra
Arboris ad rivos prætereuntis aquæ.
Nec tamen interdum pudeat tenuisse bidentes
Aut stimulo tardos increpuisse boves;
Non agnamve sinu pigeat fetumve capellæ
Desertum oblita matre referre domum.
At vos exiguo pecori, furesque lupique,
Parcite: de magno est præda petenda grege.
Hic ego pastoremque meum lustrare quot annis
Et placidam soleo spargere lacte Palem.
Adsitis, divi, nec vos e paupere mensa
Dona nec e puris spernite fictilibus.
Fictilia antiquus primum sibi fecit agrestis
Pocula, de facili composuitque luto.
Non ego divitias patrum fructusque requiro,
Quos tulit antiquo condita messis avo:
Parva seges satis est, satis est, requiescere lecto
Si licet et solito membra levare toro.
Quam iuvat immites ventos audire cubantem
Et dominam tenero detinuisse sinu
Aut, gelidas hibernus aquas cum fuderit Auster,
Securum somnos imbre iuvante sequi!
Hoc mihi contingat: sit dives iure, furorem
Qui maris et tristes ferre potest pluvias.
O quantum est auri pereat potiusque smaragdi,
Quam fleat ob nostras ulla puella vias.
Te bellare decet terra, Messala, marique,
Ut domus hostiles præferat exuvias:
Me retinent vinctum formosæ vincla puellæ,
Et sedeo duras janitor ante fores.
Non ego laudari curo, mea Delia: tecum
Dum modo sim, quæso segnis inersque vocer.

25 *Possum quippe ego iam* IV.—*Iam modo iam* H.—Hk. conj. *iam possum, modo non.*—Diss. conj. *Iam modico possum contentus vivere in arvo.* 29 *Bidentem* H. Hk. D. 37 *Vos quoque adeste dei* IV. 37 *Neu vos* II. Hk. 37 *De paupere* III. H. Hk. 43 *Parva satis mensa est* I. VI., but I. has *parva seges satis est* as a var. reading. 44 *Si licet* IV. *scilicet* I. II. III. 44 *Levare solo* IV. *referre toro* H. 48 *Imbre* IV. VI. *igne* I. II. III. 50 *Et cœli nubila ferre potest* IV. 51 *Potius pereatque* H. Hk. D. on no good authority. 54 *Hostiles* III. *exiles* I. II., but I. has *hostiles* as a var. reading.

Te spectem, suprema mihi cum venerit hora,
Te teneam moriens deficiente manu.
Flebis et arsuro positum me, Delia, lecto,
Tristibus et lacrimis oscula mixta dabis.
Flebis: non tua sunt duro præcordia ferro
Vincta, nec in tenero stat tibi corde silex.
Illo non iuvenis poterit de funere quisquam
Lumina, non virgo, sicca referre domum.
Tu Manes ne læde meos, sed parce solutis
Crinibus et teneris, Delia, parce genis.
Interea, dum fata sinunt, iungamus amores:
Iam veniet tenebris Mors adoperta caput;
Iam subrepet iners ætas, neque amare decebit,
Dicere nec cano blanditias capiti.
Nunc levis est tractanda Venus, dum frangere postes
Non pudet, et rixas inseruisse iuvat.
Hic ego dux milesque bonus: vos, signa tubæque,
Ite procul, cupidis vulnera ferte viris.
Ferte et opes: ego composito securus acervo
Despiciam dites despiciamque famem.

LIBER I. ELEGIA III.

Ibitis Ægæas sine me, Messala, per undas,
O utinam memores ipse cohorsque mei:
Me tenet ignotis ægrum Phæacia terris:
Abstineas avidas, Mors precor atra, manus.
Abstineas, Mors atra, precor: non hic mihi mater
Quæ legat in mœstos ossa perusta sinus;
Non soror, Assyrios cineri quæ dedat odores
Et fleat effusis ante sepulcra comis;
Delia non usquam; quæ me cum mitteret urbe,
Dicitur ante omnes consuluisse deos.
Illa sacras pueri sortes ter sustulit: illi
Rettulit e triviis omina certa puer.

59, 60 For *Te...Te* I. has *Et...Et.* 64 *Iuncta* II. VI. 66 *Nec virgo* I. 71 *Nec amare* II. H. Hk. 72 *Capiti* I. II. *capite* VI. H. Hk. 78 So II. VI. *dites despiciam* I. III.

4 *Mors precor atra* I. *mors modo nigra* II. 9 *Usquam est* H. Hk. 9 *Quam mitteret* H. Hk. the conj. of Dousa. 12 *Omnia* I.

Cuncta dabant reditus: tamen est deterrita nunquam,
  Quin fleret nostras respiceretque vias.
Ipse ego solator, cum iam mandata dedissem,
  Quærebam tardas anxius usque moras.
Aut ego sum causatus aves aut omina dira,
  Saturni aut sacram me tenuisse diem.
O quotiens ingressus iter mihi tristia dixi
  Offensum in porta signa dedisse pedem!
Audeat invito nequis discedere Amore,
  Aut sciat egressum se prohibente deo.
Quid tua nunc Isis mihi, Delia, quid mihi prosunt
  Illa tua totiens æra repulsa manu.
Nunc, dea, nunc succurre mihi (nam posse mederi
  Picta docet templis multa tabella tuis,)
Ut mea votivas persolvens Delia voces
  Ante sacras lino tecta fores sedeat;
Bisque die resoluta comas tibi dicere laudes
  Insignis turba debeat in Pharia.
At mihi contingat patrios celebrare Penates
  Reddereque antiquo menstrua tura Lari.
Quam bene Saturno vivebant rege prius quam
  Tellus in longas est patefacta vias!
Nondum cæruleas pinus contempserat undas,
  Effusum ventis præbueratque sinum;
Nec vagus ignotis repetens conpendia terris
  Presserat externa navita merce ratem.
Illo non validus subiit iuga tempore taurus,
  Non domito frænos ore momordit equus;
Non domus ulla fores habuit, non fixus in agris,
  Qui regeret certis finibus arva, lapis.
Ipsæ mella dabant quercus, ultroque ferebant
  Obvia securis ubera lactis oves.
Non acies, non ira fuit, non bella, nec ensem
  Immiti sævus duxerat arte faber.
Nunc Jove sub domino cædes et vulnera semper,
  Nunc mare, nunc leti mille repente viæ.

14 *Quin* is from the Aldine ed. of 1502; the MSS. have *cum.* 17 The best MSS. *dant omina.* Scaliger introduced *aut omina.* 18 *Aut* is omitted in I. II. III. 21 *Neu quis* I. II. III. 24 *Sistra* in I. as a var. reading. 29 *Ut* II. *et* I. III. 34 *Mascula tura* II. 37 *Conspexerat* II. 47 *Enses* II. 49 So I. II. III. *nunc vulnera* H. Hk. after the Italians. 50 *Multa reperta via* H.

Parce, pater, timidum non me periuria terrent,
  Non dicta in sanctos impia verba deos.
Quod si fatales iam nunc explevimus annos,
  Fac lapis inscriptis stet super ossa notis.
'Hic iacet immiti consumptus morte Tibullus,
  Messalam terra dum sequiturque mari.'
Sed me, quod facilis tenero sum semper Amori,
  Ipsa Venus campos ducet in Elysios.
Hic choreæ cantusque vigent, passimque vagantes
  Dulce sonant tenui gutture carmen aves,
Fert casiam non culta seges, totosque per agros
  Floret odoratis terra benigna rosis:
At iuvenum series teneris immixta puellis
  Ludit, et assidue prælia miscet Amor.
Illic est, cuicunque rapax mors venit amanti,
  Et gerit insigni myrtea serta coma.
At scelerata iacet sedes in nocte profunda
  Abdita, quam circum flumina nigra sonant:
Tisiphoneque impexa feros pro crinibus angues
  Sævit, et huc illuc impia turba fugit:
Tunc niger in porta serpentum Cerberus ore
  Stridet et æratas excubat ante fores.
Illic Iunonem tentare Ixionis ausi
  Versantur celeri noxia membra rota,
Porrectusque novem Tityos per iugera terræ
  Assiduas atro viscere pascit aves.
Tantalus est illic, et circum stagna: sed acrem
  Iam iam poturi deserit unda sitim:
Et Danai proles, Veneris quod numina læsit,
  In cava Lethæas dolia portat aquas.
Illic sit, quicunque meos violavit amores,
  Optavit lentas et mihi militias.
At tu casta precor maneas, sanctique pudoris
  Assideat custos sedula semper anus.
Hæc tibi fabellas referat positaque lucerna
  Deducat plena stamina longa colo,
Ac circa gravibus pensis affixa puella
  Paulatim somno fessa remittat opus.

54 So I. II. *his scriptus* H. Hk. the conj. of Fruterius. 58 So I. II. III. *ad Elysios* H. Hk. 63 *At iuvenum* I. *hac iuv.* II. *hic iuv.* H. Hk. following the Italians. 71 *Tunc* I. II. III. *tum* H. Hk. 79 *Quod numina* I. II. *quæ* H. Hk. 86 *Pleno* II.

Tum veniam subito, nec quisquam nuntiet ante,
Sed videar cœlo missus adesse tibi.
Tunc mihi, qualis eris, longos turbata capillos,
Obvia nudato, Delia, curre pede.

LIBER I. ELEGIA VII.

Hunc cecinere diem Parcæ fatalia nentes
Stamina non ulli dissoluenda deo;
Hunc fore, Aquitanas posset qui fundere gentes
Quem tremeret forti milite victus Atax.
Evenere: novos pubes Romana triumphos
Vidit et evinctos brachia capta duces:
At te victrices lauros, Messala, gerentem
Portabat niveis currus eburnus equis.
Non sine me est tibi partus honos: Tarbella Pyrene
Testis et Oceani litora Santonici;
Testis Arar Rhodanusque celer magnusque Garumna,
Carnoti et flavi cærula lympha Liger.
An te, Cydne canam, tacitis qui leniter undis
Cæruleus placidis per vada serpis aquis;
Quantus et ætherio contingens vertice nubes
Frigidus intonsos Taurus arat Cilicas?
Quid referam, ut volitet crebras intacta per urbes
Alba Palæstino sancta columba Syro;
Utque maris vastum prospectet turribus æquor
Prima ratem ventis credere docta Tyros;
Qualis et, arentes cum findit Sirius agros,
Fertilis æstiva Nilus abundet aqua?
Nile pater, quanam possim te dicere causa
Aut quibus in terris occuluisse caput?

89 *Tum* I. II. III. *tunc* H. Hk. 91 *Nunc* II.

1 *Hanc* II. 6 *Evictos* I. *invictos* II. 8 *Nitidis* I. II. 9 *Tarbella* is a conj. of Scalig. the MSS. have *tua bella*. 12 *Carnuti* H. Hk. D. the conj. of Scalig. 13 *An* VI. the rest of the MSS. *at*. 14 Probably corrupt. Hk. has *cæruleis placidus* the conj. of Statius, but proposes to read *Cæruleæ placidus...aquæ*, while Voss would have *cæruleus placidæ... aquæ*. 15 *Aërio* Hk. 16 *Alat Cilicas* an emend. of the Italians, adopted by H. Hk. D. 22 *Abundat* III. 23 *Possim* I. II. *possum* III. Hk.

Te propter nullos tellus tua postulat imbres,
Arida nec Pluvio supplicat herba Iovi.
Te canit atque suum pubes miratur Osirim
Barbara, Memphiten plangere docta bovem.
Primus aratra manu sollerti fecit Osiris
Et teneram ferro sollicitavit humum,
Primus inexpertæ commisit semina terræ
Pomaque non notis legit ab arboribus.
Hic docuit teneram palis adiungere vitem,
Hic viridem dura cædere falce comam:
Illi jucundos primum matura sapores
Expressa incultis uva dedit pedibus.
Ille liquor docuit voces inflectere cantu,
Movit et ad certos nescia membra modos,
Bacchus et agricolæ magno confecta labore
Pectora tristitiæ dissoluenda dedit.
Bacchus et afflictis requiem mortalibus affert,
Crura licet dura compede pulsa sonent.
Non tibi sunt tristes curæ nec luctus, Osiri,
Sed chorus et cantus et levis aptus amor;
Sed varii flores et frons redimita corymbis,
Fusa sed ad teneros lutea palla pedes;
Et Tyriæ vestes et dulcis tibia cantu
Et levis occultis conscia cista sacris.
Huc ades et centum ludos Geniumque choreis
Concelebra et multo tempora funde mero:
Illius et nitido stillent unguenta capillo,
Et capite et collo mollia serta gerat.
Sic venias hodierne: tibi dem turis honores,
Liba et Mopsopio dulcia melle feram.
At tibi succrescat proles, quæ facta parentis
Augeat et circa stet veneranda senem.
Nec taceat monumenta viæ, quem Tuscula tellus
Candidaque antiquo detinet Alba Lare.
Namque opibus congesta tuis hic glarea dura
Sternitur, hic apta jungitur arte silex.

28 The MSS. *Memphitem.* 35 *Sopores* I. 40 *Tristitia* VI. 41 *Offert* II. 42 *Compede* I. VI. *cuspide* II. and as a var. read. in I. 42 *Pulsa* I. II *pressa* VI. *vincta* as a var. read. in I. 43 *Nec luctus* I. III. *non* II. 44 *Actus amor* III. 49 *Ludos* I. II. III. *ludis* H. Hk. D. 51 *Illius e* H. Hk. 54 *Melle* VI. *mella* I. II. 56 *Venerata* III. 57 *Ne taceat* II. 57 *Quam* I. *quæ* II. III. *quem* Hk. 58 *Candida quem* Hk. the conj. of Broukhus.

Te canit agricola, e magna cum venerit urbe
  Serus inoffensum rettuleritque pedem.
At tu, Natalis multos celebrande per annos,
  Candidior semper candidiorque veni.

LIBER I. ELEGIA X.

Quis fuit, horrendos primus qui protulit enses?
  Quam ferus et vere ferreus ille fuit!
Tum cædes hominum generi, tum prælia nata,
  Tum brevior diræ mortis aperta via est.
An nihil ille miser meruit? nos ad mala nostra
  Vertimus, in sævas quod dedit ille feras.
Divitis hoc vitium est auri, nec bella fuerunt,
  Faginus astabat cum scyphus ante dapes.
Non arces, non vallus erat, somnumque petebat
  Securus varias dux gregis inter oves.
Tunc mihi vita foret, vulgi nec tristia nossem
  Arma, nec audissem corde micante tubam:
Nunc ad bella trahor, et iam quis forsitan hostis
  Hæsura in nostro tela gerit latere.
Sed patrii servate Lares: aluistis et idem,
  Cursarem vestros cum tener ante pedes.
Neu pudeat prisco vos esse e stipite factos:
  Sic veteris sedes incoluistis avi.
Tunc melius tenuere fidem, cum paupere cultu
  Stabat in exigua ligneus æde deus.
Hic placatus erat, seu quis libaverat uvam
  Seu dederat sanctæ spicea serta comæ:
Atque aliquis voti compos liba ipse ferebat
  Postque comes purum filia parva favum.
At nobis ærata, Lares, depellite tela,
  Hostiaque e plena mystica porcus hara.
Hanc pura cum veste sequar myrtoque canistra
  Vincta geram, myrto vinctus et ipse caput.

61 *Canet* H. Hk. from an Italian MS. 61 *e* omitted in I. II.

3. 4 *Tunc* in each case in H. Hk. 5 *An nihil* I. II. VI. *forsan et ille nihil meruit* IV. *at nihil* H. Hk. D. 12 *Tremente* III. 15 *Iidem* H. Hk. 18 The best MSS. *veteres*, the Italians *veteris*. 21 *Uva* II. 23 *Ipsa* I. II. III. 26 *Hostiaque e plena* I. II. III. *hostia erit plena* VI. H. Hk. 26 *Mystica* I. *rustica* II. H. Hk. D.

Sic placeam vobis: alius sit fortis in armis,
  Sternat et adversos Marte favente duces,
Ut mihi potanti possit sua dicere facta
  Miles et in mensa pingere castra mero.
Quis furor est atram bellis arcessere mortem?
  Imminet et tacito clam venit illa pede.
Non seges est infra, non vinea culta, sed audax
  Cerberus et Stygiæ navita puppis aquæ:
Illic percussisque genis ustoque capillo
  Errat ad obscuros pallida turba lacus.
Quam potius laudandus hic est, quem prole parata
  Occupat in parva pigra senecta casa!
Ipse suas sectatur oves, at filius agnos,
  Et calidam fesso comparat uxor aquam.
Sic ego sim, liceatque caput candescere canis,
  Temporis et prisci facta referre senem.
Interea Pax arva colat. Pax candida primum
  Duxit araturos sub iuga panda boves,
Pax aluit vites et succos condidit uvæ,
  Funderet ut nato testa paterna merum:
Pace bidens vomerque vigent, at tristia duri
  Militis in tenebris occupat arma situs,
Rusticus e lucoque vehit, male sobrius ipse,
  Uxorem plaustro progeniemque domum.
At nobis, Pax alma, veni spicamque teneto,
  Perfluat et pomis candidus ante sinus.

LIBER II. ELEGIA I.

Quisquis adest, valeat: fruges lustramus et agros,
  Ritus ut a prisco traditus extat avo.
Bacche, veni, dulcisque tuis e cornibus uva
  Pendeat, et spicis tempora cinge, Ceres.
Luce sacra requiescat humus, requiescat arator,
  Et grave suspenso vomere cesset opus.

30 *Adverso* II. 32 *Immensa* II. 36 *Puppis* I. II. III. *turpis* H. Hk. D. following the Italians. 37 *Exesisque* H. the conj. of Heinsius. 39 *Quin pacius* II. 41 *Ut filius* I. *ac* II. 46 *Curva* I. III. H. Hk. *panda* II. 49 *Pace nitens vomer viderit* II. *vomerque nitet* IV. 51 *Ipso* I. II. III. *ipse* as a var. reading in I. 52 *Domus* VI. 68 *Prefluat* II. *profluat* VI.

1 *Faveat* D after Scalig. *ades*, *faveas* H. Hk. the conj. of Dousa.

Solvite vincla iugis: nunc ad præsepia debent
Plena coronato stare boves capite.
Omnia sint operata deo: non audeat ulla
Lanificam pensis imposuisse manum.
Casta placent superis: pura cum veste venite
Et manibus puris sumite fontis aquam.
Cernite, fulgentes ut eat sacer agnus ad aras
Vinctaque post olea candida turba comas.
Dii patrii, purgamus agros, purgamus agrestes:
Vos mala de nostris pellite limitibus;
Neu seges eludat messem fallacibus herbis,
Neu timeat celeres tardior agna lupos.
Tum nitidus plenis confisus rusticus agris
Ingeret ardenti grandia ligna foco,
Turbaque vernarum, saturi bona signa coloni,
Ludet et ex virgis extruet ante casas.
Eventura precor: viden' ut felicibus extis
Significet placidos nuntia fibra deos?
Nunc mihi fumosos veteris proferte Falernos
Consulis et Chio solvite vincla cado.
Vina diem celebrent: non festa luce madere
Est rubor, errantes et male ferre pedes.
Sed 'bene Messalam' sua quisque ad pocula dicat,
Nomen et absentis singula verba sonent.
Gentis Aquitanæ celeber Messala triumphis
Et magna intonsis gloria victor avis,
Huc ades aspiraque mihi, dum carmine nostro
Redditur agricolis gratia cœlitibus.
Rura cano rurisque deos. his vita magistris
Desuevit querna pellere glande famem:
Illi compositis primum docuere tigillis
Exiguam viridi fronde operire domum,
Illi etiam tauros primi docuisse feruntur
Servitium et plaustro supposuisse rotam.
Tunc victus abiere feri, tunc consita pomus,
Tunc bibit irriguas fertilis hortus aquas,
Aurea tunc pressos pedibus dedit uva liquores
Mixtaque securo est sobria lympha mero.

8 *Coronato vertice stare boves* IV. 9 *Sunt* II. 20 *Segnior* III. 21 *Tunc* Hk. 22 *Ingerat* I. III. 23 *Satyri* I. *Satiri* III. *sacri* II. 24 *Arte casas* I. 25 *Vides* II. 25 *Herbis* III. 27 *Formosos* I. 33 *equitanæ* I. II. III. 34 The best MSS. *ades*. Scalig. introduced *avis*. 41 *Primi* I. II. III. *primum* VI. H. Hk. 45 *Antea* II. 46 *Secuto* II.

Rura ferunt messes, calidi cum sideris æstu
  Deponit flavas annua terra comas.
Rure levis verno flores apis ingerit alveo,
  Compleat ut dulci sedula melle favos.
Agricola assiduo primum satiatus aratro
  Cantavit certo rustica verba pede,
Et satur arenti primum est modulatus avena
  Carmen, ut ornatos diceret ante deos,
Agricola et minio suffusus, Bacche, rubenti
  Primus inexperta duxit ab arte choros.
Huic datus a pleno, memorabile munus, ovili
  Dux pecoris hircus auxerat hircus oves.
Rure puer verno primum de flore coronam
  Fecit et antiquis imposuit Laribus.
Rure etiam teneris curam exhibitura puellis
  Molle gerit tergo lucida vellus ovis.
Hinc et femineus labor est, hinc pensa colusque,
  Fusus et apposito pollice versat opus:
Atque aliqua assiduæ textrix operata Minervæ
  Cantat, et applauso tela sonat latere.
Ipse interque greges interque armenta Cupido
  Natus et indomitas dicitur inter equas.
Illic indocto primum se exercuit arcu:
  Hei mihi, quam doctas nunc habet ille manus!
Nec pecudes, velut ante, petit: fixisse puellas
  Gestit et audaces perdomuisse viros.
Hic iuveni detraxit opes, hic dicere iussit
  Limen ad iratæ verba pudenda senem:
Hoc duce custodes furtim transgressa iacentes
  Ad iuvenem tenebris sola puella venit
Et pedibus prætentat iter supensa timore,
  Explorat cæcas cui manus ante vias.
Ah miseri, quos hic graviter deus urget! at ille
  Felix, cui placidus leniter afflat Amor.

48 *Aurea terra* as a var. reading in I. 49 *Ingerat* I. II. III. VI. 49 *Alvo* II. 50 *Et dulci* II. 54 *Ornatus* I. 54 *Diceret* VI. *duceret* I. II. III. 56 *Thoros* II. 58 Probably corrupt. *Auxerat* I. II. other MSS. *hauxerat; hauserat*, &c. H. Hk. have adopted *duxerat*, the conj. of Muretus. 65 *Textis* H. Hk. the conj. of Fruterius. 65 The best MSS. *Minervam*, the Italians introduced *Minervæ*. 66 *Applauso*, as a var. reading in VI. *appulso* I. II. III. *pectine tela sonat* as a var. reading in I. 67 So VI. *ipse quoque inter agros* I. II. III. 73 *Iuvenis* I. 73 *Opus* II.

Sancte, veni dapibus festis, sed pone sagittas
  Et procul ardentes hinc precor abde faces.
Vos celebrem cantate deum pecorique vocate
  Voce: palam pecori, clam sibi quisque vocet.
Aut etiam sibi quisque palam: nam turba iocosa
  Obstrepit et Phrygio tibia curva sono.
Ludite: iam Nox iungit equos, currumque sequuntur
  Matris lascivo sidera fulva choro,
Postque venit tacitus fulvis circumdatus alis
  Somnus et incerto Somnia nigra pede.

LIBER II. ELEGIA V.

Phœbe, fave: novus ingreditur tua templa sacerdos:
  Huc age cum cithara carminibusque veni.
Nunc te vocales impellere pollice chordas,
  Nunc precor ad laudes flectere verba meas.
Ipse triumphali devinctus tempora lauro.
  Dum cumulant aras, ad tua sacra veni.
Sed nitidus pulcherque veni: nunc indue vestem
  Sepositam, longas nunc bene pecte comas,
Qualem te memorant Saturno rege fugato
  Victori laudes concinuisse Iovi.
Tu procul eventura vides, tibi deditus augur
  Scit bene quid fati provida cantet avis,
Tuque regis sortes, per te præsentit aruspex,
  Lubrica signavit cum deus exta notis:
Te duce Romanos nunquam frustrata Sibylla
  Abdita quæ senis fata canit pedibus!
Phœbe, sacras Messalinum sine tangere chartas
  Vatis, et ipse precor quod canat illa doce.
Hæc dedit Æneæ sortes, postquam ille parentem
  Dicitur et raptos sustinuisse Lares,

82 *Hinc procul* H. Hk. *hinc precor* I. II. III. but *procul* is the original reading in II. 87 *Ludite nam* III. 88 *toro* or *thoro* I. II. III. 89 *Fuscis* an interpolation of the Italians, adopted by H. Hk. 90 *Nigra* I. II. III. VI. *vana* a var. reading in I. adopted by Hk.

4 *Laudis......modos* Hk. *verba tuas* II. *plectra meas* VI. Lachm. conj. *verba mea.* 9 *Te referunt* III. 11 *Deditus* I. *debitus* II. H. 15 *Sibylla est* H. Hk. D. from Aldine ed. of 1515. 18 *Quos* III. *quid* H. Hk. 20 *Raptos* I. *captos* II. III.

Nec fore credebat Romam, cum mœstus ab alto
  Ilion ardentes respiceretque deos.
(Romulus æternæ nondum firmaverat urbis
  Mœnia, consorti non habitanda Remo,
Sed tunc pascebant herbosa Palatia vaccæ
  Et stabant humiles in Jovis arce casæ.
Lacte madens illic suberat Pan ilicis umbræ
  Et facta agresti lignea falce Pales,
Pendebatque vagi pastoris in arbore votum,
  Garrula silvestri fistula sacra deo,
Fistula, cui semper decrescit arundinis ordo:
  Nam calamus cera iungitur usque minor.
At qua Velabri regio patet, ire solebat
  Exiguus pulsa per vada linter aqua.
Illa sæpe gregis ditis placitura magistro
  Ad iuvenem festa est vecta puella die,
Cum qua fecundi redierunt munera ruris,
  Caseus et niveæ candidus agnus ovis.)
'Impiger Æneа, volitantis frater Amoris,
  Troica qui profugis sacra vehis ratibus.
Iam tibi Laurentes assignat Iuppiter agros,
  Iam vocat errantes hospita terra Lares.
Illic sanctus eris, cum te veneranda Numici
  Unda deum cœlo miserit Indigetem.
Ecce super fessas volitat Victoria puppes,
  Tandem ad Troianos diva superba venit.
Ecce mihi lucent Rutulis incendia castris;
  Iam tibi prædico, barbare Turne, necem.
Ante oculos Laurens castrum murusque Lavini est
  Albaque ab Ascanio condita longa duce.
Te quoque iam video, Marti placitura sacerdos
  Ilia, Vestales deseruisse focos,
Concubitusque tuos furtim vittasque iacentes
  Et cupidi ad ripas arma relicta dei.
Carpite nunc, tauri, de septem montibus herbas,
  Dum licet: hic magnæ iam locus urbis erit.
Roma, tuum nomen terris fatale regendis,
  Qua sua de cœlo prospicit arva Ceres,

23 *Firmaverat* II. *formaverat* III. H. *fundaverat* I. 27 *Umbra* I. 32 *Et calamus* VI. H. 34 The best MSS. *pulla*. The Italians introduced *pulsa*. 35 *Illaque* II. 35 *Diti*. Muretus and so Hk. 36 *Festa vecta puella die est* H. 39 This is the commencement of a new elegy in I. II. III. 40 *Troica* I. II. III. *Troia* H. Hk.

Quaque patent ortus et qua fluitantibus undis
Solis anhelantes abluit amnis equos.
Troia quidem tunc se mirabitur et sibi dicet
Vos bene tam longa consuluisse via.
Vera cano: sic usque sacras innoxia laurus
Vescar, et æternum sit mihi virginitas.'
Hæc cecinit vates et te sibi, Phœbe, vocavit,
Iactavit fusas et caput ante comas.
Quidquid Amalthea, quidquid Marpessia dixit
Herophile, Phœbo grataque quod monuit,
Quasque Albana sacras Tiberis per flumina sortes
Portarit sicco pertuleritque sinu,
(Hæ fore dixerunt belli mala signa cometen,
Multus ut in terras deplueretque lapis:
Atque tubas atque arma ferunt strepitantia cœlo
Audita et lucos præcinuisse fugam:
Ipsum etiam Solem defectum lumine vidit
Iungere pallentes nubilus annus equos
Et simulacra deum lacrimas fudisse tepentes
Fataque vocales præmonuisse boves)
Hæc fuerant olim: sed tu iam mitis, Apollo,
Prodigia indomitis merge sub æquoribus,
Et succensa sacris crepitet bene laurea flammis,
Omine quo felix et sacer annus erit.
Laurus ubi bona signa dedit, gaudete coloni:
Distendet spicis horrea plena Ceres,
Oblitus et musto feriet pede rusticus uvas,
Dolia dum magni deficiantque lacus.
At madidus Baccho sua festa Palilia pastor
Concinet: a stabulis tunc procul este lupi.
Ille levis stipulæ solennis potus acervos
Accendet, flammas transilietque sacras,

61 *Tum se* H. Hk. 62 So Scalig. all the best MSS. have *longam... viam.* 64 *Noscar* II. 67 *Mermessia* H. Hk. the conj. of Salmasius. 68 *Phœto Graiaque* D. the conj. of Lachmann, Vossius conj. *Demo grataque.* 68 *Grata quod admonuit* II. III. 69 *Quodque* II. 69 *Aniena... Tiburs* Hk. this is probably the true reading, although not found in any good MS. *Albuna* H. the conj. of Scalig. 70 *Pertuleritque* III. *perlueritque* I. II. 71 *Hæc* I. II. III. 72 *Et* in the best MSS. *ut* due to the Italians. 72 *Deplueretque* VI. *deplueritque* I. II. 73 *Strepitantia* I. II. III. VI. *crepitantia* H. Hk. 74 *Prætimuisse* I. 76 *Amnis* II. 79 *Fuerint* H. Hk. the conj. of Broukh, supported by one or two inferior MSS. 81 *Ut succ.* II. 83 *Laurus io,* H. the conj. of Heinsius. 84 *Distentet* I. VI. 86 *Deficientque* Hk. 87 *Ac madidus* II.

Et fetus matrona dabit, natusque parenti
  Oscula comprensis auribus eripiet,
Nec tædebit avum parvo advigilare nepoti
  Balbaque cum puero dicere verba senem.
Tunc operata deo pubes discumbet in herba,
  Arboris antiquæ qua levis umbra cadit,
Aut e veste sua tendent umbracula sertis
  Vincta, coronatus stabit et ante calix.
At sibi quisque dapes et festas extruet alte
  Cespitibus mensas cespitibusque torum.
Ingeret hic potus iuvenis maledicta puellæ,
  Post modo quæ votis irrita facta velit:
Nam ferus ille suæ plorabit sobrius idem
  Et se iurabit mente fuisse mala.
Pace tua pereant arcus pereantque sagittæ,
  Phœbe, modo in terris erret inermis Amor.
Ars bona: sed postquam sumpsit sibi tela Cupido,
  Heu heu quam multis ars dedit illa malum!
Et mihi præcipue, jaceo cum saucius annum
  Et faveo morbo, cum iuvat ipse dolor,
Usque cano Nemesim, sine qua versus mihi nullus
  Verba potest iustos aut reperire pedes.
At tu (nam divum servat tutela poetas),
  Præmoneo, vati parce, puella, sacro,
Ut Messalinum celebrem, cum præmia belli
  Ante suos currus oppida victa feret,
Ipse gerens lauros: lauro devinctus agresti
  Miles 'io' magna voce 'triumphe' canet.
Tum Messala meus pia det spectacula turbæ
  Et plaudat curru prætereunte pater.
Annue: sic tibi sint intonsi, Phœbe, capilli,
  Sic tua perpetuo sit tibi casta soror.

91 *Petenti* I. 92 The best MSS. have *compressis*, the Italians *comprensis*. 92 *Naribus* VI. 95 *Tunc et operta* II. 96 *Unda* III. 98 *Ante calix* III. *ipse calix* I. II. 101 *Ingeret et* III. 102 *Venit* II. 105 *Pereantque arcus* H. Hk. 109 *Taceo* in all the best MSS. *iaceo* was introduced by Scalig. 110 *Foveo morbum* as a var. reading in I. 110 *Tam iuvat ipse dolor* H. Hk. the conj. of Passeratius. 111 *Vixque cano* Hk. following the Italians and the Aldine of 1515. 112 *Reperisse* III. 116 *Ferent* I. II. 119 *Tunc* Hk. 122 *Perpetua* II.

LIBER II. ELEGIA VI.

Castra Macer sequitur: tenero quid fiet Amori?
Sit comes et collo fortiter arma gerat?
Et seu longa virum terræ via seu vaga ducent
Æquora, cum telis ad latus ire volet?
Ure, puer, quæso, tua qui ferus otia liquit,
Atque iterum erronem sub tua signa voca.
Quod si militibus parces, erit hic quoque miles,
Ipse levem galea qui sibi portet aquam.
Castra peto, valeatque Venus valeantque puellæ:
Et mihi sunt vires, et mihi facta tuba est.
Magna loquor, sed magnifice mihi magna locuto
Excutiunt clausæ fortia verba fores.
Iuravi quotiens rediturum ad limina nunquam!
Cum bene iuravi, pes tamen ipse redit.
Acer Amor, fractas utinam tua tela sagittas,
Si licet, extinctas aspiciamque faces!
Tu miserum torques, tu me mihi dira precari
Cogis et insana mente nefanda loqui.
Iam mala finissem leto, sed credula vitam
Spes fovet et fore cras semper ait melius.
Spes alit agricolas, Spes sulcis credit aratis
Semina, quæ magno fenore reddat ager:
Hæc laqueo volucres, hæc captat arundine pisces,
Cum tenues hamos abdidit ante cibus:
Spes etiam valida solatur compede vinctum
(Crura sonant ferro, sed canit inter opus):
Spes facilem Nemesim spondet mihi, sed negat illa.
Hei mihi ne vincas, dura puella, deam.
Parce, per immatura tuæ precor ossa sororis:
Sic bene sub tenera parva quiescat humo.
Illa mihi sancta est, illius dona sepulcro
Et madefacta meis serta feram lacrimis,
Illius ad tumulum fugiam supplexque sedebo
Et mea cum muto fata querar cinere.

1 *Mater* II. 2 *Si comes* I. 2 *Ferat* III. 6 *Errorem* II. 11 *Magna loquenti* III. 16 *Si licet* I. *scilicet* II. III. *ilicet* H. Hk. 17 *Dura* I. III. 32 *Ferant* II.

Non feret usque suum te propter flere clientem:
  Illius ut verbis, sis mihi lenta veto,
Ne tibi neglecti mittant mala somnia Manes,
  Mœstaque sopitæ stet soror ante torum,
Qualis ab excelsa præceps delapsa fenestra
  Venit ad infernos sanguinolenta lacus.
Desino, ne dominæ luctus renoventur acerbi:
  Non ego sum tanti, ploret ut illa semel.

LIBER III. ELEGIA III.

Quid prodest cœlum votis implesse, Neæra,
  Blandaque cum multa tura dedisse prece,
Non ut marmorei prodirem e limine tecti,
  Insignis clara conspicuusque domo,
Aut ut multa mei renovarent iugera tauri
  Et magnas messes terra benigna daret,
Sed tecum ut longæ sociarem gaudia vitæ
  Inque tuo caderet nostra senecta sinu
Tunc cum permenso defunctus tempore lucis
  Nudus Lethæa cogerer ire rate?
Nam grave quid prodest pondus mihi divitis auri,
  Arvaque si findant pinguia mille boves?
Quidve domus prodest Phrygiis innixa columnis,
  Tænare sive tuis, sive Caryste tuis,
Et nemora in domibus sacros imitantia lucos
  Auratæque trabes marmoreumque solum?
Quidve in Erythræo legitur quæ litore concha
  Tinctaque Sidonio murice lana iuvat,
Et quæ præterea populus miratur? in illis
  Invidia est: falso plurima vulgus amat.
Non opibus mentes hominum curæque levantur:
  Nam Fortuna sua tempora lege regit.

2 *Tulisse* II. 7 *Sociarent* II. III. VI. 9 *Tum* H. 9 *Permenso* I. II. III. *promenso* VI. *præmensæ*, Aldine 1502, H. *permensæ* Hk. 11 *Quid prodesse potest pondus grave* IV. 17 *Quæ in* II. 20 *Invidia est* IV. VI. *invida quæ* I. II. III. 22 *Regit* VI. *gerit* I. II. III.

Sit mihi paupertas tecum iucunda, Neæra:
At sine te regum munera nulla volo.
O niveam, quæ te poterit mihi reddere, lucem!
O mihi felicem terque quaterque diem!
At si, pro dulci reditu quæcumque voventur,
Audiat aversa non meus aure deus,
Nec me regna iuvant nec Lydius aurifer amnis
Nec quas terrarum sustinet orbis opes.
Hæc alii cupiant, liceat mihi paupere cultu
Securo cara coniuge posse frui.
Adsis et timidis faveas, Saturnia, votis,
Et faveas concha, Cypria, vecta tua.
Aut si fata negant reditum tristesque sorores,
Stamina quæ ducunt quæque futura neunt,
Me vocet in vastos amnes nigramque paludem
Dives in ignava luridus Orcus aqua.

LIBER III. ELEGIA V.

Vos tenet, Etruscis manat quæ fontibus unda,
Unda sub æstivum non adeunda Canem,
Nunc autem sacris Baiarum maxima lymphis,
Cum se purpureo vere remittit humus:
At mihi Persephone nigram denuntiat horam:
Immerito iuveni parce nocere, dea.
Non ego tentavi nulli temeranda deorum
Audax laudandæ sacra docere deæ,
Nec mea mortiferis infecit pocula succis
Dextera nec cuiquam trita venena dedit,
Nec nos sacrilegi templis admovimus ignes,
Nec cor sollicitant facta nefanda meum,

23 *Sed mihi* I. 24 *At sine* III. *et sine* I. II. H. 28 *Adversa* I. II. 29 *Non me* I. 29 *Iuvent* VI. H. Hk. 36 *Futura neunt* in all the best MSS. is probably corrupt. H. and Hk. have adopted *canunt*, the conj. of Heinsius. D. conj. *regunt*.

1 *Nos* I. 3 *Scioppius* conj. *proxima*. 5 *At mihi* I. III. VI *ah mihi* II. 7 *Piorum* Hk. from the Italians—*virorum* H. D. which is probably correct. 10 *Trita* V. all the rest have *certa*. H. Hk. have *tetra*, *the* conj. of Scalig. 11 *Sacrilegi* V. *sacrilegos* I. II. H. Hk. 11 *Amovimus* II. 11 *Ignes* VII. *egris* II. *ægros* I. III. *ergo* V.

Nec nos insanæ meditantes iurgia mentis
Impia in adversos solvimus ora deos:
Et nondum cani nigros læsere capillos,
Nec venit tardo curva senecta pede.
[Natalem primo nostrum videre parentes,
Cum cecidit fato consul uterque pari.]
Quid fraudare iuvat vitem crescentibus uvis
Et modo nata mala vellere poma manu?
Parcite, pallentes undas quicumque tenetis
Duraque sortiti tertia regna dei.
Elysios olim liceat cognoscere campos
Lethæamque ratem Cimmeriosque lacus,
Cum mea rugosa pallebunt ora senecta
Et referam pueris tempora prisca senex.
Atque utinam vano necquicquam terrear æstu!
Languent ter quinos sed mea membra dies.
At vobis Tuscæ celebrantur numina lymphæ
Et facilis lenta pellitur unda manu.
Vivite felices, memores et vivite nostri,
Sive erimus seu nos fata fuisse velint.
Interea nigras pecudes promittite Diti
Et nivei lactis pocula mixta mero.

13 *Meditantis* II. III. 13 *Linguæ* H. Hk. 17 *Nostri primum* H. Hk. 21 *Umbras* as a var. reading in VI. 26 *Pueri* II. 29 *Atque* II. 29 *Vobis* VI. *nobis* I. II. 29 *Nymphæ* I. 32 *Volent,* H. Hk. on the authority of one indifferent MS.

EX OVIDIO

SELECTA QUÆDAM.

Ille poetarum ingeniosissimus.—*Senec, N. Q. III. c.* 27.

P. OVIDII NASONIS VITA

EX CODICE VETUSTO.

P. Ovidius Naso a. d. XII. Kal. April. Sulmone in Pelignis natus est; quo anno bello Mutinensi P. Hirtius et C. Pansa Coss. diem obiere. Honoribus Romæ functus: fuit enim arbiter et triumvir, et iudicium inter centum viros dixit. Sub Plotio Grippo literis eruditus: deinde apud Marcellum Fuscum Rhetorem, cuius auditor fuit, optime declamavit. Admirator plurimum Porcii Latronis fuit, quem adeo studiose audivit, ut multas eius sententias in versus suos transtulerit. Bonus declamator et ingeniosus habitus est, et carmine et prosa licenter scripsit, ingenii sui adeo amator, ut ex iis quæ dixit, etiam precantibus amicis, nihil mutaverit. In carminibus vitia sua non ignoravit, sed amavit. Militavit sub M. Varrone. Iulio Græcino Grammatico familiaris. Tandem cum venisset in suspicionem Augusti, creditus sub nomine Corinnæ amasse Iuliam, in exsilium missus est; exsulavit Tomis, ibique decessit annum agens LX. novissimum.

PRELIMINARY REMARKS.

I.

LIFE OF OVID.

THE personal history of Ovid is better known to us than that of any other Roman poet, except Horace. We are indebted for our information to various incidental notices scattered over his works, but principally to a short autobiography in Elegiac verse (Trist. IV. x.) which will be found in the present collection.

PUBLIUS OVIDIUS NASO was born on the 20th of March, (the second day of the Quinquatria) B. C. 43, the year in which the battles fought against Antony under the walls of Modena proved fatal to Hirtius and Pansa, in which the second triumvirate was formed, and in which Cicero perished. The place of his nativity was Sulmo *(Sulmone,)* a town in the cold moist hills of the Peligni, one of the Sabine clans, situated at a short distance to the S. E. of Corfinium, about 90 miles from Rome. His father was of an ancient equestrian family, and Publius was the second son, his elder brother being exactly twelve months his senior. They were both brought up at Rome, their education was superintended by the most distinguished masters, and at the usual period each assumed the manly gown. The elder, a youth of great promise, devoted himself with zeal to the study of eloquence, but his career was short, for he died in his twenty-first year.

Publius repaired to Athens for the purpose of finishing his studies; at this or some subsequent period, he visited, in the train of Macer, the gorgeous cities of Asia, and on his return home, passed nearly a year in Sicily.[1] From a very early period he had displayed a decided

[1] Nec peto, quas petii quondam studiosus Athenas,
Oppida non Asiæ, non loca visa prius.—Trist. I. ii. 77.

taste for poetical composition. He soon manifested a rooted aversion to the jarring contentions of the forum, and notwithstanding the remonstrances of his father, gradually abandoned public life, and devoted himself exclusively to the cultivation of the muses. When a very young man, he exercised the functions of triumvir, decemvir,[1] centumvir,[2] and judicial arbiter, but never attempted to rise to any of the higher offices of state, which would have entitled him to the rank and privileges of a senator.

He was married three times. His first wife, whom he wedded while still almost a boy, he describes as unworthy of his affection; his second was of blameless character, but from her also he was soon divorced. One of these two ladies, we know not which, belonged to the Etrurian tribe, whose chief town was Falerii[3] (*Civita Castellana.*) His third wife was of the noble Fabian family.[4] To her he was deeply

Again in E. ex. P. II. x. addressed to Macer, at line 21.

Te duce, magnificas Asiæ perspeximus urbes.
  Trinacris est oculis, te duce, nota meis.
Vidimus Ætnæa cœlum splendescere flamma;
  Suppositus monti quam vomit ore gigas:
Hennæosque lacus et olentia stagna Palici,
  Quaque suis Cyanen miscet Anapus aquis.
Nec procul hinc Nymphen, quæ, dum fugit Elidis amnem,
  Tecta sub æquorea nunc quoque currit aqua.
Hic mihi labentis pars anni magna peracta est.
  Eheu, quam dispar est locus ille Getis!

See also Fast. VI. 423.

1 Inter bis quinos usus honore viros.—Fast. IV. 384.

2 Nec male commissa est nobis fortuna reorum,
  Lisque decem decies inspicienda viris.
Res quoque privatas statui sine crimine iudex:
  Deque mea fassa est pars quoque victa fide.—Trist. II. 93.

3 Cum mihi pomiferis coniux foret orta Faliscis
  Mœnia contigimus victa, Camille, tibi.—Amor. III. xiii. 1.

4 In E. ex P. I. ii. 138, addressed to Fabius Maximus, he says,

Ille ego, de vestra cui data nupta domo,

from E. ex P. II. xi. 13, we learn that the Rufus to whom it is addressed was her maternal uncle.

Sponte quidem, per seque mea est laudabilis uxor;
  Admonitu melior fit tamen illa tuo.
Namque quod Hermiones Castor fuit, Hector Iuli,
  Hoc ego te lætor coniugis esse meæ,

and from E. ex P. II. x. 10, that she was somehow connected with Macer, to whom he writes,

Vel mea quod coniux non aliena tibi.

She was a widow at the time of her union with Ovid, and her daughter by her first husband married Suillius, the intimate friend of Germanicus Cæsar. In a letter to this Suillius, E. ex. P. IV. viii. 9, we find the expressions,

Ius aliquod faciunt affinia vincula nobis,
  Quæ semper maneant illabefacta precor.
Nam tibi quæ coniux, eadem mihi filia pæne est:
  Et quæ te generum, me vocat illa virum.

attached, and she remained fond and true to the last, supporting him by her faithful affection during the misfortunes which darkened the close of his life. His daughter, Perilla, was married twice, and was the mother of two children, one by each husband. His father died at the advanced age of ninety, and the poet was soon after called upon to pay the last rites to his mother likewise.

For a long period fortune had smiled steadily upon Ovid. He was now upwards of fifty years old, the greater part of this time he had spent at Rome, in ease, tranquillity, and happiness. His time was completely at his own disposal, and he could devote what portion of it he pleased to his favourite pursuits; his works were universally popular; he was the companion and friend of all the great political and literary characters of that brilliant epoch; he enjoyed the favour and patronage of the emperor himself. But he was not destined to end his days in peace. Towards the end of A.D. 8, an order was suddenly conveyed to him from Augustus, commanding that he should instantly quit the metropolis, and fix his residence at Tomi, a colony planted among the Getæ, in the midst of barbarous and hostile tribes, on the bleak shore of the Euxine, near the mouth of the Danube. To hear was to obey. Paralysed by grief, he tore himself from the arms of his afflicted wife, and set forth in the dead of winter for the place of his destination, which he reached the following spring.

The cause of this banishment is a problem which has excited the curiosity and exercised the ingenuity of learned men ever since the revival of letters, but it is one which our present sources of knowledge do not enable us to solve. The ostensible reason was the immoral tendency of the Ars Amatoria: to this Ovid frequently alludes, and the second book of the Tristia, which is addressed to Augustus, contains an elaborate apology for that poem.[1] But, even if we set aside the fact that it was published nine years before the period of which we now speak, we are expressly told that there was another and more deadly offence which had roused the wrath of the prince. The language employed in reference to this matter is ever dark and mysterious; but the poet distinctly states that he had seen something which ought never to have met his eye, and constantly urges the plea that his transgression ought to be looked upon as a blunder, or an inadvertence, rather than a crime. His expressions, however, are not only always ambiguous, but not unfrequently inconsistent with each other; at one time he seems inclined to throw the whole blame upon his unlucky poem; at another he insinuates, with little concealment, that this was used

[1] The works of Ovid were at this time cast forth from the three great public libraries of Rome: that in the Temple of Apollo Palatinus, that in the Atrium Libertatis, and that in the Porticus Octaviæ.—See Trist. III. i. 59, et seqq.

merely as a pretext. It would be vain to enumerate the various hypotheses which have been proposed, the greater number of which are palpably absurd. The most probable is that which supposes that he had become accidentally acquainted with some of the intrigues of Julia, the profligate grand-daughter of the emperor, whose well known sensibility in all matters affecting the honour of his family, rendered him unable to tolerate the presence of a man who had been an eye-witness to the infamy of one of its members. The following are the most important passages which bear upon this topic:

Trist. II. 541, addressed to Augustus,

> Carminaque edideram, cum te delicta notantem
> Præterii toties iure quietus eques.
> Ergo, quæ iuveni mihi non nocitura putavi
> Scripta parum prudens, nunc nocuere seni.
> Sera redundavit veteris vindicta libelli
> Distat et a meriti tempore pœna sui.

E. ex P. II. x. 15, addressed to Macer,

> Naso parum prudens, artem dum tradit amandi
> Doctrinæ pretium triste magister habet.

E. ex P. IV. xiii. 41, addressed to Carus,

> Carmina nil prosunt; nocuerunt carmina quondam:
> Primaque tam miseræ causa fuere fugæ.

See also Trist. II. 211, 239, 345, in all of which the Ars Amatoria is represented as the source of his misfortune. But in the following from E. ex. P. III. iii. 37, another and more serious offence is indicated. The poet is addressing *Amor*, in a vision,

> Nec satis id fuerat, stultus quoque carmina feci,
> Artibus ut posses non rudis esse meis.
> Pro quibus exilium misero mihi reddita merces,
> Id quoque in extremis et sine pace locis.

To which *Amor* replies—

> Per, mea tela, faces, et per, mea tela, sagittas,
> Per matrem iuro, Cæsareumque caput.
> Nil, nisi concessum, nos te didicisse magistro;
> Artibus et nullum crimen inesse tuis.
> Utque hoc, sic utinam defendere cetera posses!
> Scis aliud quod te læserit esse magis.
> Quidquid id est (neque enim debet dolor ille referri)
> Non potes a culpa dicere abesse tua.
> Tu licet erroris sub imagine crimen obumbres;
> Non gravior merito vindicis ira fuit.

Again in E. ex P. II. ix. 73, addressed to the Thracian prince, Cotys,

Neve roges quid sit; stultam conscripsimus Artem;
  Innocuas nobis hæc vetat esse manus.
Ecquid præterea peccarim, quærere noli,
  Ut lateat sola culpa sub Arte mea.
Quidquid id est, habui moderatam vindicis iram:
  Qui, nisi natalem, nil mihi demsit, humum.

and in Trist. II. 207,

Perdiderint cum me duo crimina carmen et error,
  Alterius facti culpa silenda mihi:
Nam non sum tanti ut renovem tua vulnera, Cæsar,
  Quem nimio plus est indoluisse semel
Altera pars superest; qua turpi crimine tactus
  Arguor obscæni doctor adulterii.

upon which he proceeds to argue that the nature and tendency of his poem were perfectly harmless. The quotations below declare the crime to have consisted in witnessing some hidden deed;—thus Trist. II. 103,

Cur aliquid vidi? cur noxia lumina feci?
  Cur imprudenti cognita culpa mihi?
Inscius Actæon vidit sine veste Dianam:
  Præda fuit canibus non minus ille suis.

and Trist. III. v. 49,

Inscia quod crimen viderunt lumina, plector:
  Peccatumque oculos est habuisse meum.
Non equidem totam possum defendere culpam:
  Sed partem nostri criminis error habet.

Compare also Trist. III. i. 49, vi. 25, to the same effect. Finally, in E. ex P. I. vi. 21, addressed to Græcinus, he speaks of his offence as a secret which it would be dangerous to disclose.

Nec leve, nec tutum, peccati quæ sit origo,
  Scribere: tractari vulnera nostra timent.
Qualicumque modo mihi sint ea facta rogare
  Desine: non agites, si qua coire velis.
Quidquid id est, ut non facinus, sic culpa, vocandum,
  Omnis an in magnos culpa Deos, scelus est?

and yet, notwithstanding all this affectation of mystery, he tells us in Trist. IV. x. 99,

Causa meæ cunctis nimium quoque nota ruinæ
  Indicio non est testificanda meo.

Ninety-six poems in Elegiac verse serve as a sad chronicle of the sufferings he endured during his journey, and while in exile. They exhibit a melancholy picture of the mental prostration of the gay, witty, voluptuous Roman, suddenly snatched from the midst of the most polished society of the age, from the exciting pleasures of the capital of the world, from the charms of a delicious climate, and abandoned to his own resources among a horde of rude soldier peasants, in a remote half-civilized frontier garrison, beneath a Scythian sky. Notwithstanding the exertions of many and powerful friends; notwithstanding the expostulations, entreaties, prayers, and servile abasement of the unfortunate victim, Augustus and his successor Tiberius, remained alike inexorable, and Ovid died of a broken heart in the sixtieth year of his age, and in the tenth of his banishment.

II.

WORKS OF OVID.

The following list contains all the works usually attributed to Ovid now extant, arranged in the order in which they were composed, in so far as this can be ascertained. Doubts have been entertained with regard to the three last of the series, numbered IX, X, XI, but they are generally received as authentic:

I. *Heroides.* A collection of twenty-one letters in Elegiac verse, feigned to have been written by ladies or chiefs in the Heroic age, to the absent objects of their love. Doubts have been entertained by some critics, but without good reason, of the authenticity of the last six of these; others confine their suspicions to the XVIIth, XIXth, and XXIst; while a third party object to the XVth alone. The pieces rejected are attributed to Aulus Sabinus, a contemporary poet, the author of several epistles in answer to those composed by Ovid, three of which have been preserved, and are frequently appended to complete editions of the works of the latter. We find an allusion to both in Amor. II. xviii. 19.

> Quod licet, aut Artes teneri profitemur Amoris:
>   Hei mihi! præceptis urgeor ipse meis:
> Aut, quod Penelopes verbis reddatur Vlyxi,
>   Scribimus; aut lacrimas, Phylli relicta, tuas:
> Quod Paris, et Macareus, et quod male gratus Iäson,
>   Hippolytique parens, Hippolytusque legant:
> Quodque tenens strictum Dido miserabilis ensem
>   Dicat, et Æoliæ Lesbis amica lyræ.

Quam celer e toto rediit meus orbe Sabinus,
  Scriptaque diversis rettulit ille locis!
Candida Penelope signum cognovit Vlixis:
  Legit ab Hippolyto scripta noverca suo.
Iam pius Æneas miseræ rescripsit Elissæ:
  Quodque legat Phyllis, si modo vivit, habet.
Tristis ad Hypsipylen ab Iäsone litera venit:
  Det votam Phœbo Lesbis amata lyram.

II. *Amores*, v. *Libri Amorum*. Forty-nine elegies, chiefly upon amatory subjects, originally divided by the poet into five books, but subsequently reduced by himself to three, as he informs us in the Prologue to Bk. I.

Qui modo Nasonis fueramus quinque libelli
  Tres sumus: hoc illi prætulit Auctor opus.

unless we suppose that instead of a corrected edition, the poet here refers to some separate collection of juvenile poems, published at an earlier period, of which, however, we find no trace.

III. *Ars Amatoria*. A didactic poem in Elegiac verse, divided into three books, embodying precepts for the selection of a mistress, for winning and for retaining her affections. It was completed after the publication of the second edition of the Amores, since it contains a specific reference to that work.

Deve tribus libris, titulus quos signat Amorum,
  Elige, quod docili molliter ore legas.—A. A. III. 343.

while, on the other hand, it appears that when he wrote the 18th elegy of the second Book of the Amores, quoted above, he was occupied with the Ars Amatoria,—the Epistolæ Heroidum, having already been given to the world. The date of the Ars Amatoria itself is accurately fixed by two historical allusions.

In I. 171, the great Naumachia exhibited by Augustus, B.C. 2, is mentioned as a recent event.

Quid modo, cum belli navalis imagine Cæsar
  Persidas induxit Cecropidasque rates?
Nempe ab utroque mari iuvenes, ab utroque puellæ
  Venere: atque ingens orbis in Urbe fuit.

Again, in I. 177, the expedition of Caius Cæsar into the east is spoken of as in preparation.

Ecce parat Cæsar domito quod defuit orbi
  Addere. Nunc, Oriens ultime, noster eris.
* * * * * * *

Auspiciis annisque patris puer arma movebis
  Et vinces annis auspiciisque patris.

But Caius was actually in Asia in B.C. 1, therefore the middle or end of B.C. 2, may be assigned as the date of this poem.

IV. *Remedia Amoris.* A didactic poem in Elegiac verse, pointing out to the unhappy lover the means by which his sorrows may be best assuaged. It was written B.C. 1, or A.D. 1, for in v. 155, he speaks of the campaigns of Caius Cæsar as actually in progress.

Ecce fugax Parthus, magni nova caussa triumphi,
  Iam videt in campis Cæsaris arma suis.

In the exordium he refers to the Ars Amatoria as a work already known.

V. *Metamorphoseon Libri* XV. An extensive collection, in fifteen books, of the most remarkable fables of ancient mythology, which involved a transformation of shape, extending in a continuous series from Chaos down to the death of Julius Cæsar. The metre employed is the Dactylic Hexameter. This work had not received its last polish when its author was driven into exile. In the bitterness of his heart he committed this and several other compositions to the flames, but copies had fortunately been already circulated among his friends, and their destruction was thus prevented. We have the authority of the poet himself for this statement, for in Trist. I. vii. 11, we find him addressing a friend, who had preserved a likeness of him in a ring, in the following terms:

Grata tua est pietas: sed carmina maior imago
  Sunt mea; quæ mando qualiacumque legas:
Carmina mutatas hominum dicentia formas:
  Infelix domini quod fuga rupit opus.
Hæc ego discedens, sicut bene multa meorum,
  Ipse mea posui mœstus in igne manu.
Vtque cremasse suum fertur sub stipite natum
  Thestias, et melior matre fuisse soror;
Sic ego non meritos mecum peritura libellos
  Imposui rapidis viscera nostra rogis;
Vel quod eram Musas, ut crimina nostra, perosus,
  Vel quod adhuc crescens et rude carmen erat.
Quæ quoniam non sunt penitus sublata, sed exstant;
  Pluribus exemplis scripta fuisse reor.
Nunc precor ut vivant, et non ignava legentum
  Otia delectent, admoneantque mei.
Nec tamen illa legi poterunt patienter ab ullo;
  Nesciet his summam si quis abesse manum.
Ablatum mediis opus est incudibus illud:
  Defuit et scriptis ultima lima meis.

> Et veniam pro laude peto: laudatus abunde,
> Non fastiditus si tibi, Lector, ero.

Again in Trist. I. i. 117,

> Sunt quoque mutatæ ter quinque volumina formæ
> Nuper ab exsequiis carmina rapta meis.

See also Trist. II. 63, 555.; III. xiv. 19.

VI. *Fastorum Libri* VI. An exposition in Elegiac verse of the numerous festivals in the Roman Calendar, containing a detailed description of the various ceremonies, together with historical and antiquarian investigations regarding their origin. The holy-days are enumerated, in succession, from the beginning of the year,—a book being devoted to each month. Of these, six are extant, commencing with January, and ending with June. This was one of the compositions which was unfinished at the time of Ovid's banishment; he intended to have carried it on through the whole year, although there is no reason to believe that he ever completed his design. Opposite conclusions, however, upon this point have been deduced from Trist. II. 549,

> Sex ego Fastorum scripsi totidemque libellos
> Cumque suo finem mense volumen habet:
> Idque tuo nuper scriptum sub nomine, Cæsar,
> Et tibi sacratum sors mea rupit opus.

his original plan is clearly indicated, Fast. III. 57,

> Vester honos veniet, cum Larentalia dicam
> Acceptus Geniis illa December habet.

VII. VIII. *Tristium Libri* V. *Epistolarum ex Ponto, Lirbi IV.* The former a collection of fifty elegies, in five books; the latter of forty-six elegies, in four books. The whole of these were produced at Tomi, with the exception of those forming the first book of the Tristia, which appear to have been written on the journey thither. They are entirely occupied with the lamentations of the poet over his sad destiny, a description of the sufferings he endured, and supplications for a remission of his sentence. The Epistolæ ex Ponto are addressed to different individuals, for the most part persons residing at Rome, and connected with the court, who are implored to use their good offices with the emperor and the different members of the royal family.

We can, from internal evidence, ascertain with tolerable precision, the period at which the different books of the series were composed, although the pieces are not in every case arranged in chronological order, as indeed we are told in Epist. ex Pont. III. ix.51.

Nec liber ut fieret, sed uti sua cuique daretur
  Litera, propositum curaque nostra fuit.
Postmodo collectas utcumque sine ordine iunxi,
  Hoc opus electum ne mihi forte putes.

IX. *Ibis.* Six hundred and forty-six lines in Elegiac verse, consisting of a series of maledictions poured forth against an enemy whose name is concealed, written immediately after the banishment of the poet, as we learn from the commencement,

Tempus ad hoc, lustris iam bis mihi quinque peractis,
  Omne fuit Musæ carmen inerme meæ.

It is an imitation of a lost poem by Callimachus, directed against Apollonius of Rhodes, and bearing the same title. The origin of the appellation is unknown.

X. *Halieuticon Liber.* A mutilated fragment, in Hexameter verse, of a Natural History of Fishes. One hundred and thirty-two lines only have been preserved.

XI. *Medicamina Faciei.* Another fragment, in Elegiac verse, of a didactic poem on the composition and use of cosmetics. Of this one hundred lines remain.

Two other pieces are frequently found in MSS. of Ovid, but the best critics are of opinion that both must be attributed to some other author or authors. The first of these, *Consolatio ad Liviam Augustam*, is a sort of dirge on the death of Drusus, who perished in Germany, B.C. 9. It is in Elegiac verse, and extends to four hundred and seventy-four lines. The other, also in Elegiac verse, and containing one hundred and eighty-two lines, is entitled Nux, and is a lamentation poured forth by a walnut tree on account of the indignities offered to it by travellers and passers-by, followed up by a declamation against the avarice and profligacy of the age in general.

Ovid, in early life, cultivated dramatic literature, and, it would seem, with marked success, for his tragedy, *Medea*, is highly extolled by Quinctilian. To his exertions in this department he occasionally alludes, not without some degree of pride, thus Amor. II. xviii. 12,

Sceptra tamen sumsi: curaque Tragœdia nostra
  Crevit; et huic operi quamlibet aptus eram.
Risit Amor, pallamque meam, pictosque cothurnos,
  Sceptraque privata tam bene sumta manu.
Hinc quoque me dominæ numen deduxit iniquæ:
  Deque cothurnato vate triumphat Amor.

And again Trist. II. 553,

Et dedimus tragicis scriptum regale cothurnis,
  Quæque gravis debet verba cothurnus habet.

III.

MANUSCRIPTS AND EDITIONS OF OVID.

A vast number of MSS. of Ovid, some comprehending the complete collection of his works, others confined to particular portions, are scattered over the public and private libraries of Europe. No one, however, has accomplished the herculean task of examining, comparing, and classifying the whole of these, in such a manner as to determine the age, accuracy, and authority of each.

The scholar who first established the text of Ovid upon a satisfactory basis was N. Heinsius, who published two editions at Amsterdam, printed by the Elzevirs in 1625 and 1658—61, in preparing which he made use of the readings of upwards of one hundred and fifty MSS. It must be observed, however, that Heinsius is extremely vague and indistinct in describing his codices. Few of them were closely and accurately collated; the greater number appear to have been carelessly turned over, and many to have been merely referred to from time to time. He seems, moreover, to have been guided by no fixed principles in selecting the readings, yielding sometimes to the weight of numbers, sometimes adhering to a few which he considered most trustworthy, not unfrequently following the dictates of caprice, and too often introducing his own conjectural emendations. The editions of Heinsius were followed by that of Burmann, in four volumes, quarto, printed at Amsterdam in 1727, which contains the most important notes of preceding commentators, the whole of the remarks of Heinsius with his last additions, and the collation of some fresh MSS. This, although far from being perfect, is still considered the standard; it may perhaps be superseded by the edition of Jahn, commenced in 1828, of which three volumes have appeared, containing the Heriodes, Amatoria, and Metamorphoses, but it will be impossible to pronounce a judgment upon this work, until the whole is completed.

THE BEST EDITIONS OF THE WORKS OF OVID (PUBLISHED SEPARATELY) FOR THE USE OF THE STUDENT ARE THE FOLLOWING:

Heroides.

1. VITUS LOERS: Cologne, 1829.

2. A very useful collection of notes on the Epistles of Ovid, by Ruhnken, published under the title "Dav. Ruhnkenii dictata ad Ovidii Heroidas et Albinovani elegiam." Leipsic, 1831.

Fasti.

1. G. E. GIERIG: Leipsic, 1812.

2. Index rerum et verborum in Ovidii Fastis occurrentium ad editionem Gierigii accommodatus. Published anonymously. Leipsic, 1814. It contains much useful information.

3. I. P. KREBS: Weisbaden, 1826. Chiefly valuable as a critical edition.

Amatoria.

WERNSDORF: ed. sec. Helmstadt, 1804.

Metamorphoses.

G. E. GIERIG: ed. tert. curante JAHN: Leipsic, 1821—1823.

Tristia.

1. F. T. PLATZ: Hanover, 1825.

2. MERKELIUS: Berlin, 1828. Chiefly valuable as a critical edition.

There is no good edition of the *Epistolæ ex Ponto*, published separately. The complete works of Ovid, in five volumes, 8vo. were printed at Oxford in 1825, cum notis variorum. The text of Burmann has been followed.

ABBREVIATIONS IN VARIOUS READINGS.

B denotes the reading in the edition of Burmann, 1727.
L ....Loers, 1829.
K ....Krebs, 1826.
M ....Merkelius, 1828.
H stands for Heinsius.

The statements with regard to the number of MSS. in favour of particular readings are taken in general, from the edition of Burmann, who, in most cases, follows Heinsius.

The text followed is that of Burmann, except where the contrary is specified.

It is to be understood that all the various readings are derived from MSS., except those which are distinctly stated to be conjectural emendations.

I.

HEROIDES. EPISTOLA V.

ŒNONE PARIDI.

Perlegis? an çoniux prohibet nova? perlege; non est
Ista Mycenæa litera facta manu.
Pegasis Œnone, Phrygiis celeberrima silvis,
Læsa queror de te, si sinis ipse, meo.
Quis Deus opposuit nostris sua numina votis?
Ne tua permaneam, quod mihi crimen obest?
Leniter, ex merito quidquid patiare, ferendum est:
Quæ venit indigne pœna, dolenda venit.
Nondum tantus eras, cum te contenta marito,
Edita de magno flumine Nympha, fui.
Qui nunc Priamides, adsit reverentia vero,
Servus eras; servo nubere Nympha tuli.
Sæpe greges inter requievimus arbore tecti;
Mistaque cum foliis præbuit herba torum.
Sæpe super stramen fœnoque iacentibus alto
Defensa est humili cana pruina casa.
Quis tibi monstrabat saltus venatibus aptos;
Et, tegeret catulos qua fera rupe suos?
Retia sæpe comes maculis distincta tetendi;
Sæpe citos egi per iuga summa canes.
Incisæ servant a te mea nomina fagi:
Et legor Œnone, falce notata, tua.
Et quantum trunci, tantum mea nomina crescunt:
Crescite, et in titulos surgite rite meos.

2 *Litera scripta.* 8 *Indignæ* B.—*indigno*—*indigna.* 11 The best MSS. *adsit,* some *absit,* and so L. 16 The MSS. have either *depressa* or *deprensa; defensa* is a conj. of Parrhasius, adopted by B. 20 The best MSS. *summa,* many have *longa,* and so B. 24 *Recta meos* in many MSS., and so B.

Populus est, memini, fluviali consita ripa,
Est in qua nostri litera scripta memor.
Popule, vive precor quæ consita margine ripæ
Hoc in rugoso cortice carmen habes:
Cum Paris Œnone poterit spirare relicta,
Ad fontem Xanthi versa recurret aqua.
Xanthe, retro propera; versæque recurrite lymphæ.
Sustinet Œnonen deseruisse Paris.
Illa dies fatum miseræ mihi dixit: ab illa
Pessima mutati cœpit amoris hyems:
Qua Venus et Iuno, sumtisque decentior armis
Venit in arbitrium nuda Minerva tuum.
Attoniti micuere sinus, gelidusque cucurrit,
Vt mihi narrasti, dura per ossa tremor.
Consului, neque enim modice terrebar, anusque,
Longævosque senes: constitit esse nefas.
Cæsa abies, sectæque trabes, et, classe parata,
Cærula ceratas accipit unda rates.
Flesti discedens: hoc saltem parce negare.
Præterito magis est iste pudendus amor.
Et flesti, et nostros vidisti flentis ocellos.
Miscuimus lacrimas mœstus uterque suas.
Non sic appositis vincitur vitibus ulmus,
Vt tua sunt collo brachia nexa meo.
Ah! quoties, vento cum te quererere teneri,
Riserunt comites! ille secundus erat.
Oscula dimissæ quoties repetita dedisti!
Quam vix sustinuit dicere lingua, Vale!
Aura levis rigido pendentia lintea malo
Suscitat; et remis eruta canet aqua.
Prosequor infelix oculis abeuntia vela,
Qua licet; et lacrimis humet arena meis.
Vtque celer venias, virides Nereïdas oro:
Scilicet ut venias in mea damna celer.
Votis ergo meis alii rediture redisti?
Hei mihi! pro dira pellice blanda fui!

25 Twenty-three MSS. have *consita rivo,*—others *conscia rivo.* 28 Several MSS. *numen habes.* 31 Eight MSS. *recurrite Nymphæ.* 33 Many MSS. *mihi duxit.* 40 *Grandævos.* 41 Four MSS. *classe peracta,* and so B. 45 *Et madidos vidisti.* 45 *Flentes ocellos.* 48 One good MS. *vincta,* which is probably a gloss. 49 *Cum te vento* B. 53 *Phrygio pendentia.* 59 Santenius conj. *votis ecce meis.*

Adspicit immensum moles nativa profundum;
Mons fuit: æquoreis illa resistit aquis.
Hinc ego vela tuæ cognovi prima carinæ:
Et mihi per fluctus impetus ire fuit.
Dum moror, in summa fulsit mihi purpura prora.
Pertimui: cultus non erat ille tuus.
Fit propior, terrasque cita ratis attigit aura:
Femineas vidi corde tremente genas.
Non satis id fuerat: quid enim furiosa morabar?
Hærebat gremio turpis amica tuo.
Tunc vero rupique sinus, et pectora planxi,
Gt secui madidas ungue rigente genas:
Implevique sacram querulis ululatibus Iden.
Illuc has lacrimas in mea saxa tuli.
Sic Helene doleat, desertaque coniuge ploret;
Quæque prior nobis intulit, ipsa ferat.
Nunc tibi conveniunt, quæ te per aperta sequantur
Æquora, legitimos destituantque toros.
At cum pauper eras, armentaque pastor agebas,
Nulla, nisi Œnone, pauperis uxor erat.
Non ego miror opes, nec me tua regia tangit,
Nec, de tot Priami dicar ut una nurus.
Non tamen ut Priamus Nymphæ socer esse recuset;
Aut Hecubæ fuerim dissimulanda nurus.
Dignaque sum, et cupio fieri matrona potentis.
Sunt mihi, quas possint sceptra decere, manus.
Nec, me, faginea quod tecum fronde iacebam,
Despice: purpureo sum magis apta toro.
Denique, tutus amor meus est tibi; nulla parantur
Bella, nec ultrices advehit unda rates.
Tyndaris infestis fugitiva reposcitur armis.
Hac venit in thalamos dote superba tuos.
Quæ si sit Danais reddenda, vel Hectora fratrem,
Vel cum Deïphobo Polydamanta roga.
Quid gravis Antenor, Priamus quid censeat ipse,
Consule; quis ætas longa magistra fuit.

69 One MS. *morabor*. 71 Two MSS. *tunc flevi*. 72 Two MSS. *comas*. 73 *Idam*. 74 *Illic—illinc* B. 77 Many MSS. *nunc tecum veniunt*. 77. 78 *Sequuntur—destituunt*. 78 Many MSS. *viros*, instead of *toros*. 85 Many MSS. omit *et*, one has *potenti*. 86 *Quæ possint—quas possunt—quæ possent sceptra tenere—quas deceat sceptra tenere*. 94 Some edd. *Pulydamanta*. 95 Most MSS. *suadeat*, and so L.

Turpe rudimentum, patriæ præponere raptam.
Caussa pudenda tua est; iusta vir arma movet.
Nec tibi, si sapias, fidam promitte Lacænam,
Quæ sit in amplexus tam cito versa tuos.
Vt minor Atrides temerati fœdera lecti
Clamat, et externo læsus amore dolet;
Tu quoque clamabis. Nulla reparabilis arte
Læsa pudicitia est: deperit illa semel.
Ardet amore tui: sic et Menelaon amavit.
Nunc iacet in viduo credulus ille toro.
Felix Andromache, certo bene nupta marito!
Vxor ad exemplum fratris habenda fui.
Tu levior foliis, tunc cum, sine pondere succi,
Mobilibus ventis arida facta, volant.
Et minus est in te, quam summa pondus arista,
Quæ levis assiduis solibus usta riget.
Hoc tua, nam recolo, quondam germana canebat,
Sic mihi diffusis vaticinata comis:
Quid facis, Œnone? quid arenæ semina mandas?
Non profecturis littora bobus aras.
Graia iuvenca venit, quæ te, patriamque, domumque
Perdat: iö prohibe; Graia iuvenca venit.
Dum licet, obscœnam ponto, Dî, mergite puppim.
Heu! quantum Phrygii sanguinis illa vehit.
Dixerat; in cursu famulæ rapuere furentem.
At mihi flaventes diriguere comæ.
Ah! nimium vates miseræ mihi vera fuisti!
Possidet en! saltus illa iuvenca meos.
Sit facie quamvis insignis, adultera certe est.
Deseruit socios, hospite capta, Deos.
Illam de patria Theseus, nisi nomine fallor,
Nescio quis Theseus, abstulit ante sua.
A iuvene et cupido credatur reddita virgo.
Vnde hoc compererim tam bene, quæris? amo!
Vim licet appelles, et culpam nomine veles;
Quæ toties rapta est, præbuit ipsa rapi.
At manet Œnone fallenti casta marito:
Et poteras falli legibus ipse tuis.

99 *Si cupias.* 111 One MS. *levius est in te.* (!) 113 *Nam refero—memoro—memini—repeto.* 116 *Bubus.* 118 *Perdet.* 119 *Dimergite—demergite.* 121 *Incursu.* 125 One MS. *præsignis*, which is preferred by H. 126 B. has *patrios...deos* against all the MSS. 128 *Arte.* 131 Many MSS. *celes.*

Me Satyri celeres, silvis ego tecta latebam,
  Quæsierunt rapido, turba proterva, pede:
Cornigerumque caput pinu præcinctus acuta
  Faunus in immensis qua tumet Ida, iugis.
Me fide conspicuus Troiæ munitor amavit.
  Admisitque meas ad sua dona manus.
Quæcunque herba potens ad opem, radixque medendi
  Vtilis in toto nascitur orbe, mea est.
Me miseram, quod amor non est medicabilis herbis!
  Deficior prudens artis ab arte mea.
Ipse repertor opis vaccas pavisse Pheræas
  Fertur, et a nostro saucius igne fuit.
Quod neque graminibus tellus fecunda creandis,
  Nec Deus, auxilium tu mihi ferre potes.
Et potes, et merui; dignæ miserere puellæ;
  Non ego cum Danais arma cruenta fero:
Sed tua sum, tecumque fui puerilibus annis:
  Et tua, quod superest temporis, esse precor.

II.

HEROIDES. EPISTOLA XIII.

LAODAMIA PROTESILAO.

Mittit, et optat amans, quo mittitur, ire, salutem
  Æmonis Æmonio Laodamia viro.
Aulide te fama est vento retinente morari.
  Ah! me cum fugeres, hic ubi ventus erat?
Tum freta debuerant vestris obsistere remis.
  Illud erat sævis utile tempus aquis.
Oscula plura viro, mandataque plura, dedissem.
  Et sunt, quæ volui dicere, plura, tibi.
Raptus es hinc præceps: et, qui tua vela vocaret,
  Quem cuperent nautæ, non ego, ventus erat.
Ventus erat nautis aptus, non aptus amanti.
  Solvor ab amplexu, Protesilaë, tuo;

136 Most MSS. *quæsierant.* 138 *Et immensis.* 147 B. reads *medenti*, the conj. of H. 149 Many MSS. *sanabilis herbis.* 150 *Destituor.* 152 *e nostro—dicitur et nostro.*

2 *Hæmonis Hæmonio* L. 4 Nine MSS. *a me.* 7 One MS. *plura meo.* 8 Many MSS. *multa tibi*, and so L.

Linguaque mandantis verba imperfecta reliquit.
Vix illud potuit dicere triste Vale.
Incubuit Boreas, arreptaque vela tetendit;
Iamque meus longe Protesilaus erat.
Dum potui spectare virum, spectare iuvabat;
Sumque tuos oculos usque secuta meis.
Vt te non poteram, poteram tua vela videre;
Vela diu vultus detinuere meos.
At postquam nec te, nec vela fugacia vidi;
Et quod spectarem, nil, nisi pontus, erat;
Lux quoque tecum abiit; tenebris exanguis obortis
Succiduo dicor procubuisse genu.
Vix socer Iphiclus, vix me grandævus Acastus,
Vix mater gelida mœsta refecit aqua.
Officium fecere pium, sed inutile nobis.
Indignor miseræ non licuisse mori.
Vt rediit animus, pariter rediere dolores;
Pectora legitimus casta momordit amor.
Nec mihi pectendos cura est præbere capillos:
Nec libet aurata corpora veste tegi.
Vt quas pampinea tetigisse Bicorniger hasta
Creditur; huc illuc, quo furor egit, eo.
Conveniunt matres Phylaceides, et mihi clamant,
Indue regales, Laodamia, sinus.
Scilicet ipsa geram saturatas murice vestes:
Bella sub Iliacis mœnibus ille geret?
Ipsa comas pectar: galea caput ille premetur?
Ipsa novas vestes: dura vir arma feret?
Qua possum, squalore tuos imitata labores
Dicar: et hæc belli tempora tristis agam.
Dyspari Priamide, damno formose tuorum,
Tam sis hostis iners, quam malus hospes eras.
Aut te Tænariæ faciem culpasse maritæ,
Aut illi vellem displicuisse tuam.
Tu, qui pro rapta nimium, Menelaë, laboras,
Hei mihi! quam multis flebilis ultor eris!

13 Many of the best MSS. *mandatis*. 13 *Relinquit* B. 14 *Potui* L. others *volui*. 15 Several good MSS. *abrepta*, others *erepta*—one has *afflata*. 23 *Tenebrisque* L. 26 *Membra refecit.* 29 *Utque animus rediit*. 35 *Phylleides* B., the conj. of H., one MS. has *Phylaides*. 39 *Pectam*. 38. 39. 40 *Gerat—prematur—ferat*, and so B. 41 *Quo possum* L. 43 One MS. and one old edd. have *Dyspari*, and one MS. *Dispari*,—all the rest have *Dux Pari*, and so B. and L.

Dî, precor, a nobis omen removete sinistrum:
Et sua det reduci vir meus arma Iovi.
Sed timeo: quotiesque subit miserabile bellum,
More nivis, lacrimæ, sole madentis, eunt.
Ilion et Tenedos, Simoïsque et Xanthus et Ide,
Nomina sunt ipso pæne timenda sono.
Nec rapere ausurus, nisi se defendere posset,
Hospes erat: vires noverat ille suas.
Venerat, ut fama est, multo spectabilis auro,
Quique suo Phrygias corpore ferret opes;
Classe virisque potens, per quæ fera bella geruntur:
Et sequitur regni pars quota quemque sui.
His ego te victam, consors Ledæa gemellis,
Suspicor: hæc Danais posse nocere puto.
Hectora nescio quem timeo. Paris Hectora dixit
Ferrea sanguinea bella movere manu.
Hectora, quisquis is est, si sum tibi cara, caveto.
Signatum memori pectore nomen habe.
Hunc ubi vitaris, alios vitare memento:
Et multos illic Hectoras esse puta.
Et facito ut dicas, quoties pugnare parabis,
Parcere me iussit Laodamia sibi.
Si cadere Argolico fas est sub milite Troiam;
Te quoque non ullum vulnus habente, cadat.
Pugnet, et adversos tendat Menelaus in hostes:
Vt rapiat Paridi, quam Paris ante sibi.
Irruat, et caussa quem vincit, vincat et armis.
Hostibus e mediis nupta petenda viro est.
Caussa tua est dispar: tu tantum vivere pugna,
Inque pios dominæ posse redire sinus.
Parcite, Dardanidæ, de tot, precor, hostibus uni:
Ne meus ex illo corpore sanguis eat.
Non est, quem deceat nudo concurrere ferro,
Sævaque in oppositos pectora ferre viros.
Fortius ille potest multo, quam pugnat, amare.
Bella gerant alii; Protesilaus amet.

49 *Omen revocate.* 51 Almost all the MSS. *quoties subiit.* 53 *Ida.* 59 H. conj. *per quos.* 60 So the best MSS., others *quotacunque—quotaquæque*, and so B.—*quotaquamque.* 65 *Si quis is est.* 65 *Tibi cura.* 69 One MS. *facito dicas*, and so B. 74. 75 These two lines are wanting in some MSS. 83 So one MS.; several have *Fortius ille potest multo qui pugnat amore*—one *cui pugnat*—H. conj. *quum pugnat amore*, and so B.

Nunc fateor; volui revocare; animusque ferebat.
Substitit auspicii lingua timore mali.
Cum foribus velles ad Troiam exirè paternis,
Pes tuus offenso limine signa dedit.
Vt vidi, ingemui; tacitoque in pectore dixi:
Signa reversuri sint, precor, ista viri.
Hæc tibi nunc refero, ne sis animosus in armis:
Fac meus in ventos hic timor omnis eat.
Sors quoque nescio quem fato designat iniquo,
Qui primus Danaum Troada tangat humum.
Infelix, quæ prima virum lugebit ademtum!
Dî faciant, ne tu strenuus esse velis!
Inter mille rates tua sit millesima puppis,
Iamque fatigatas ultima verset aquas.
Hoc quoque præmoneo; de nave novissimus exi.
Non est, quo properas, terra paterna tibi.
Cum venies, remoque move veloque carinam;
Inque tuo celerem littore siste gradum.
Sive latet Phœbus, seu terris altior extat;
Tu mihi luce dolor, tu mihi nocte, venis:
Nocte tamen, quam luce, magis, nox grata puellis,
Quarum suppositus colla lacertus habet.
Aucupor in lecto mendaces cœlibe somnos.
Dum careo veris, gaudia falsa iuvant.
Sed tua cur nobis pallens occurrit imago?
Cur venit a verbis multa querela tuis?
Excutior somno; simulacraque noctis adoro;
Nulla caret fumo Thessalis ara meo.
Tura damus, lacrimamque super; qua sparsa relucet,
Vt solet adfuso surgere flamma mero.
Quando ego, te reducem cupidis amplexa lacertis,
Languida lætitia solvar ab ipsa mea?

86 Several MSS. *sed stetit* or *sed stetit auspiciis lingua retenta malis.* 89 Six MSS. *ut vidi, gemui*—one *et vidi et gemui*—H. conj. *ut vidi, ut gemui,* and so B. 90 One MS. *recursuri.* 94 *Tanget*—*tangit.* 100 *Properes* B. 111 Three MSS. *Excitor e somno.* 113 The reading as it stands is a conj. of H. Almost all the MSS. have *Tura damus lacrymasque super quæ sparsa relucet.* The MS. of Scaliger *Tura damus lacrymamque super qui ora relucet.* Another has *quæsa relucet* corrected into *quis ara relucet.* D. Heinsius conj. *Tura damus lacrymasque super queis ara relucet.* The reading of the MSS. is intelligible if we substitute *relucent* for *relucet.* 114 Many MSS. *a fuso*—others *effuso.* 116 Several MSS. *tristitia solvar.*

Quando erit, ut lecto mecum bene iunctus in uno
  Militiæ referas splendida facta tuæ?
Quæ mihi dum referes; quamvis audire iuvabit;
  Multa tamen capies oscula, multa dabis.
Semper in his apte narrantia verba resistunt,
  Promtior est dulci lingua referre mora.
Sed cum Troia subit, subeunt ventique fretumque;
  Spes bona sollicito victa timore cadit.
Hoc quoque, quod venti prohibent exire carinas,
  Me movet; invitis ire paratis aquis.
Quis velit in patriam vento prohibente reverti?
  A patria pelago vela vetante datis.
Ipse suam non præbet iter Neptunus ad urbem.
  Quo ruitis? vestras quisque redite domos
Quo ruitis, Danai? ventos audite vetantes,
  Non subiti casus, numinis ista mora est.
Quid petitur tanto, nisi turpis adultera, bello?
  Dum licet, Inachiæ vertite vela rates.
Sed quid ago revocans? omen revocantis abesto,
  Blandaque compositas aura secundet aquas.
Troadas invideo; quæ si lacrimosa suorum
  Funera conspicient, nec procul hostis erit;
Ipsa suis manibus forti nova nupta marito
  Imponet galeam, barbaraque arma dabit.
Arma dabit: dumque arma dabit, simul oscula sumet.
  Hoc genus officii dulce duobus erit.
Producetque virum; dabit et mandata reverti:
  Et dicet, Referas ista, fac, arma Iovi.
Ille, ferens dominæ mandata recentia secum,
  Pugnabit caute, respicietque domum.
Exuet hæc reduci clypeum, galeamque resolvet,
  Excipietque suo corpora lassa sinu.

119 H. conj. *iuvarit*. 120 Seven MSS. *rapies*. 121 So the best MSS.—others *narrantis*—one *narranti*. 122 *Linguæ*. 122 *Retenta mora* B. 131 *Audite sonantes—tonantes*. 135 The MSS. are in great confusion here, and present a multitude of different readings. The greater number have either

Sed quid ego revoco hæc? Omen revocantis abesto, and so B. and L. or *Sed quid ego hæc revoco? Omen revocantis abesto*.

The reading given in the text is supported by MS. authority, and is less objectionable than those usually adopted. 137 One MS. has *Troas*—all the rest have *Troadas*—Salmasius and H. conj. *Troasin*, and so B. 144 *Face* B. 148 *Pectora* B.

Nos sumus incertæ: nos anxius omnia cogit,
  Quæ possunt fieri, facta putare timor.
Dum tamen arma geres diverso miles in orbe,
  Quæ referat vultus est mihi cera tuos.
Illi blanditias, illi tibi debita verba
  Dicimus: amplexus accipit illa meos,
Crede mihi; plus est, quam quod videatur, imago.
  Adde sonum ceræ; Protesilaus erit.
Hanc specto, teneoque sinu, pro coniuge vero:
  Et, tanquam possit verba referre, queror.
Per reditus, corpusque tuum, mea numina, iuro;
  Perque pares animi coniugiique faces:
Perque, quod ut videam canis albere capillis,
  Quod tecum possis ipse referre, caput;
Me tibi venturam comitem, quocunque vocaris:
  Sive—quod heu timeo! sive superstes eris.
Vltima mandato claudetur epistola parvo:
  Si tibi cura mei, sit tibi cura tui.

III.

AMORES. LIBER I. ELEGIA XV.

POETA SUUM STUDIUM DEFENDIT.

Quid mihi, Livor edax, ignavos obiicis annos;
  Ingeniique vocas carmen inertis opus?
Non me more patrum, dum strenua sustinet ætas,
  Præmia militiæ pulverulenta sequi:
Nec me verbosas leges ediscere: nec me
  Ingrato vocem prostituisse foro.
Mortale est, quod quæris, opus. mihi fama perennis
  Quæritur: in toto semper ut orbe canar.

151 *Geris—geras.* 154 *Illa tuos.* 165 *Claudatur.* 166 Almost all MSS. *sit...sit*, and so L.—one has *si...si*—two have the reading of the text.

5 *Non me...non me.*

Vivet Mæonides, Tenedos dum stabit et Ide;
  Dum rapidas Simois in mare volvet aquas.
Vivet et Ascræus, dum mustis uva tumebit.
  Dum cadet incurva falce resecta Ceres.
Battiades semper toto cantabitur orbe;
  Quamvis ingenio non valet, arte valet.
Nulla Sophocleo veniet iactura cothurno.
  Cum Sole et Luna semper Aratus erit.
Dum fallax servus, durus pater, improba lena
  Vivent, dum meretrix blanda, Menandros erit.
Ennius arte carens, animosique Accius oris,
  Casurum nullo tempore nomen habent.
Varronem primamque ratem quæ nesciat ætas,
  Aureaque Æsonio terga petita duci?
Carmina sublimis tunc sunt peritura Lucreti,
  Exitio terras cum dabit una dies.
Tityrus, et fruges, Æneïaque arma legentur,
  Roma, triumphati dum caput orbis eris.
Donec erunt ignes arcusque Cupidinis arma,
  Discentur numeri, culte Tibulle, tui.
Gallus et Hesperiis, et Gallus notus Eois,
  Et sua cum Gallo nota Lycoris erit.
Ergo, cum silices, cum dens patientis aratri,
  Depereant ævo, carmina morte carent.
Cedant carminibus reges, regumque triumphi;
  Cedat et auriferi ripa beata Tagi.
Vilia miretur vulgus, mihi flavus Apollo
  Pocula Castaliæ plena ministret aquæ:
Sustineamque coma metuentem frigora myrtum:
  Atque a sollicito multus amante legar.
Pascitur in vivis Livor: post fata quiescit,
  Cum suus ex merito quemque tuetur honos.
Ergo etiam, cum me supremus adederit ignis,
  Vivam: parsque mei multa superstes erit.

12 *Resecta seges.* 18 *Vivet.* 21 *Nesciet.* 24 Scalig. conj. *ima dies.* 25 *Et segetes.* 26 Most MSS. *erit.* 28 Many MSS. *dicentur.* 34 Several MSS. *ripa benigna.* 36 Most MSS. *Castalia aqua.* 38 *Atque ita.* 40 *Tunc suus.* 41 *Adusserit.* 42 *Magna.*

IV.

AMORES. LIBER II. ELEGIA VI.

MORS PSITTACI.

Psittacus, Eois imitatrix ales ab Indis,
  Occidit: exsequias ite frequenter aves.
Ite, piæ volucres; et plangite pectora pennis;
  Et rigido teneras ungue notate genas.
Horrida pro mœstis lanietur pluma capillis:
  Pro longa resonent carmina vestra tuba.
Quid scelus Ismarii quereris, Philomela, tyranni?
  Expleta est annis ista querela suis.
Alitis in raræ miserum devertite funus.
  Magna, sed antiqui caussa doloris Itys.
Omnes, quæ liquido libratis in aëre cursus;
  Tu tamen ante alias, turtur amice, dole.
Plena fuit vobis omni concordia vita,
  Et stetit ad finem longa tenaxque fides.
Quod fuit Argolico iuvenis Phoceus Orestæ,
  Hoc tibi, dum licuit, Psittace, turtur erat.
Quid tamen ista fides? quid rari forma coloris?
  Quid vox mutandis ingeniosa sonis?
Quid iuvat, ut datus es, nostræ placuisse puellæ?
  Infelix avium gloria, nempe iaces.
Tu poteras virides pennis hebetare zmaragdos,
  Tincta gerens rubro Punica rostra croco.
Non fuit in terris vocum simulantior ales:
  Reddebas blæso tam bene verba sono.
Raptus es invidia. non tu fera bella movebas:
  Garrulus, et placidæ pacis amator eras.
Ecce! coturnices inter sua prœlia vivunt:
  Forsitan et fiant inde frequenter anus.
Plenus eras minimo: nec præ sermonis amore
  In multos poteras ora vacare cibos.

1 *Ales mihi missus—tibi missus—nuper missus.* 1 *Ab oris.* 2 *Exsequias ferte.* 3 *Passis plan. pen.* 9 The MSS. seem to have *devertite*, H. conj. *devertere.* 10 *Vibratis.* 10 *Pennas* pro *cursus.* 20 One MS. *taces.* 21 Many of the best MSS. *poteras fragiles.* 23 *Simulacior.* 24 *Blando.* 27 *Fera prœlia.* 28 *Fiunt—fient.* 29 *Parcus eras potu* in one MS. 30 *Poterant —ore—vocare.*

Nux erat esca tibi, caussæque papavera somni:
  Pellebatque sitim simplicis humor aquæ.
Vivit edax vultur, ducensque per aëra gyros
  Miliüus, et pluviæ graculus auctor aquæ.
Vivit et armiferæ cornix invisa Minervæ;
  Illa quidem seclis vix moritura novem.
Occidit ille loquax, humanæ vocis imago,
  Psittacus, extremo munus ab orbe datum.
Optima prima fere manibus rapiuntur avaris;
  Implentur numeris deteriora suis.
Tristia Phyllacidæ Thersites funera vidit:
  Iamque cinis, vivis fratribus, Hector erat.
Quid referam timidæ pro te pia vota puellæ,
  Vota procelloso per mare rapta Noto?
Septima lux aderat, non exhibitura sequentem:
  Et stabat vacua iam tibi Parca colo.
Nec tamen ignavo stupuerunt verba palato.
  Clamavit moriens lingua, Corinna, vale.
Colle sub Elysio nigra nemus ilice frondens,
  Vdaque perpetuo gramine terra, viret.
Si qua fides dubiis; volucrum locus ille piarum
  Dicitur, obscænæ quo prohibentur aves.
Illic innocui late pascuntur olores:
  Et vivax Phœnix, unica semper avis.
Explicat ipsa suas ales Iunonia pennas:
  Oscula dat cupido blanda columba mari.
Psittacus has inter, nemorali sede receptus,
  Convertit volucres in sua verba pias.
Ossa tegit tumulus: tumulus pro corpore parvus;
  Quo lapis exiguus par sibi carmen habet:
Colligor ex ipso dominæ placuisse sepulcro.
  Ora fuere mihi plus ave docta loqui.

33 Most MSS. *ducitque.* 34 *Garrulus.* 36 *Decem.* 37 *Illa.* 39 *Optima quæque.* 44 One MS. *trans mare.* 46 *Non tua Parca* in one MS. 49 *Frondet* in most MSS. 50 One MS. *Vivida perp.* 55 *Explicat atque—spectat et ipsa.* 58 *In pia—in sua vota.* 59 Most MSS. *magnus*, which is probably correct. 60 *Nomen habet.*

V.

AMORES. LIBER III. ELEGIA IX.

MORS TIBULLI.

Memnona si mater, mater ploravit Achillen
  Et tangunt magnas tristia fata Deas;
Flebilis indignos, Elegeïa, solve capillos.
  Ah! nimis ex vero nunc tibi nomen erit!
Ille tui vates operis, tua fama, Tibullus
  Ardet in exstructo, corpus inane, rogo.
Ecce! puer Veneris fert eversamque pharetram,
  Et fractos arcus, et sine luce facem.
Adspice, demissis ut eat miserabilis alis;
  Pectoraque infesta tundat aperta manu.
Excipiunt sparsi lacrimas per colla capilli,
  Oraque singultu concutiente sonant.
Fratris in Æneæ sic illum funere dicunt
  Egressum tectis, pulcher Iüle, tuis.
Nec minus est confusa Venus, moriente Tibullo,
  Quam iuveni rupit cum ferus inguen aper.
At sacri vates, et Divûm cura vocamur:
  Sunt etiam, qui nos numen habere putent.
Scilicet omne sacrum mors importuna profanat:
  Omnibus obscuras iniicit illa manus.
Quid pater Ismario, quid mater profuit, Orpheo?
  Carmine quid victas obstupuisse feras?
Ælinon in silvis idem pater, Ælinon, altis
  Dicitur invita concinuisse lyra.
Adiice Mæoniden, a quo, ceu fonte perenni,
  Vatum Pieriis ora rigantur aquis;
Hunc quoque summa dies nigro submersit Averno.
  Diffugiunt avidos carmina sola rogos.
Durat opus vatum, Troiani fama laboris,
  Tardaque nocturno tela retexta dolo.

1 *Si mater flevit.* 2 *Si tangunt.* 14 *Castris.* 15 *Concussa.* 23 The greater number of MSS. have *et Linon* at the beginning of the line; at the end a few have *et Linon altis*—one *Elinon*—others *editus altis*—others *abditus*—*edidit*—*abditum*—*expositum*, &c. Scaliger and H. emended the line, as given above. 24 *Invicta.* 24 *Conticuisse.* 25 *Adspice.* 30 Twelve MSS give *retenta*—Eight have *retecta.*

Sic Nemesis longum, sic Delia, nomen habebunt;
  Altera, cura recens, altera, primus amor.
Quid vos sacra iuvant? quid nunc Ægyptia prosunt
  Sistra? quid in vacuo secubuisse toro?
Cum rapiant mala fata bonos, ignoscite fasso,
  Sollicitor nullos esse putare Deos.
Vive pius; moriere pius. cole sacra; colentem
  Mors gravis a templis in cava busta trahet.
Carminibus confide bonis; iacet ecce! Tibullus.
  Vix manet e tanto, parva quod urna capit.
Tene, sacer Vates, flammæ rapuere rogales?
  Pectoribus pasci nec timuere tuis?
Aurea sanctorum potuissent templa Deorum
  Vrere, quæ tantum sustinuere nefas.
Avertit vultus, Erycis quæ possidet arces.
  Sunt quoque, qui lacrimas continuisse negent.
Sed tamen hoc melius, quam si Phæacia tellus
  Ignotum vili supposuisset humo.
Hinc certe madidos fugientis pressit ocellos
  Mater; et in cineres ultima dona tulit.
Hinc soror in partem misera cum matre doloris
  Venit, inornatas dilaniata comas.
Cumque tuis sua iunxerunt Nemesisque priorque
  Oscula: nec solos destituere rogos.
Delia discedens, Felicius, inquit, amata
  Sum tibi: vixisti, dum tuus ignis eram.
Cui Nemesis, Quid ais? tibi sint mea damna dolori?
  Me tenuit moriens deficiente manu.
Si tamen e nobis aliquid, nisi nomen et umbra
  Restat; in Elysia valle Tibullus erit.
Obvius huic venias, hedera iuvenilia cinctus
  Tempora, cum Calvo, docte Catulle, tuo.
Tu quoque, si falsum est temerati crimen amici,
  Sanguinis atque animæ prodige Galle tuæ.
His comes umbra tua est; si quid modo corporis umbra est.
  Auxisti numeros, culte Tibulle, pios.

31 Eleven MSS. *habebit.* 35 Many of the best MSS. *rapiunt*—one has *cum mala fata bonos perdant.* 37 The MSS. vary much in this line, a good reading is *Vive pius, moriere tamen,*—others have *moriture pius*—*vive tamen moriere pius*—*vive tamen moriture pius.* 38 *Mors tamen*—*sors gravis.* 40 Most MSS. *e toto.* 40 *Curva quod.* 46 Nearly all the MSS. *negant.* 49 *Hic*—*huic.* 49 *Certe manibus.* 57 Most MSS. *sunt.* 61 *Venies.* 61 *Vinctus.* 65 *Si qua est modo.*

Ossa quieta, precor, tuta requiescite in urna:
Et sit humus cineri non onerosa tuo.

VI.

ARS AMATORIA. LIBER I. 101.

RAPTUS SABINARUM.

Primus sollicitos fecisti, Romule, ludos:
Cum iuvit viduos rapta Sabina viros.
Tunc neque marmoreo pendebant vela theatro:
Nec fuerant liquido pulpita rubra croco.
Illic, quas tulerant nemorosa Palatia, frondes
Simpliciter positæ; scena sine arte fuit.
In gradibus sedit populus de cespite factis,
Qualibet hirsutas fronde tegente comas.
Respiciunt, oculisque notant sibi quisque puellam,
Quam velit: et tacito pectore multa movent.
Dumque, rudem præbente modum tibicine Tusco,
Ludius æquatam ter pede pulsat humum;
In medio plausu, plausus tunc arte carebat,
Rex populo prædæ signa petenda dedit.
Protinus exsiliunt, animum clamore fatentes:
Virginibus cupidas iniiciuntque manus.
Vt fugiunt aquilas, timidissima turba, columbæ,
Vtque fugit visos agna novella lupos;
Sic illæ timuere viros sine more ruentes.
Constitit in nulla, qui fuit ante, color.
Nam timor unus erat; facies non una timoris.
Pars laniat crines: pars sine mente sedet:
Altera mœsta silet; frustra vocat altera matrem:
Hæc queritur; stupet hæc: hæc manet; illa fugit.
Ducuntur raptæ, genialis præda, puellæ:
Et potuit multas ipse decere pudor.
Si qua repugnarat nimium, comitemque negarat;
Sublatam cupido vir tulit ipse sinu.

4 *Tincta croco.* 9. 10 Many MSS. *notat...movet.* 12 Almost all the MSS. *Lydius.* 13 Several MSS. *carebant.* 18 *Ut fugit invisos—ut fugit visos—utque fugit rapidos.* 19 Most MSS. *sine lege*—some *furentes.* 22 *Laniant.* 22 *Mente ruit—iacet—manet.* 25 *Genialis turba.* 26 Many good MSS. *timor.* 27 *Repugnabat—negabat.*

Atque ita, Quid teneros lacrimis corrumpis ocellos?
  Quod matri pater est, hoc tibi, dixit, ero.
Romule, militibus scisti dare commoda solus.
  Hæc mihi si dederis commoda, miles ero.

VII.

ARS AMATORIA. LIBER I. 527.

BACCHUS ET ARIADNE.

Gnosis in ignotis amens errabat arenis,
  Qua brevis æquoreis Dia feritur aquis.
Vtque erat a somno tunica velata recincta,
  Nuda pedem, croceas irreligata comas;
Thesea crudelem surdas clamabat ad undas,
  Indigno teneras imbre rigante genas.
Clamabat, flebatque simul; sed utrumque decebat:
  Nec facta est lacrimis turpior illa suis.
Iamque iterum tundens mollissima pectora palmis,
  Perfidus ille abiit: quid mihi fiet? ait.
Quid mihi fiet? ait. sonuerunt cymbala toto
  Littore, et attonita tympana pulsa manu.
Excidit illa metu, rupitque novissima verba:
  Nullus in exanimi corpore sanguis erat.
Ecce! Mimallonides sparsis in terga capillis:
  Ecce! leves Satyri, prævia turba Dei:
Ebrius ecce! senex pando Silenus asello
  Vix sedet; et pressas continet arte iubas.
Dum sequitur Bacchas, Bacchæ fugiuntque petuntque,
  Quadrupedem ferula dum malus urget eques;
In caput aurito cecidit delapsus asello.
  Clamarunt Satyri, Surge age, surge, pater.
Iam Deus e curru, quem summum texerat uvis,
  Tigribus adiunctis aurea lora dabat.

31 Many MSS. *munera*—some *præmia.*

2 The latter half of this line appears in a very corrupt form in many MSS., thus we find *Chia—insula fertur—India fertur—unda refertur.* 6 In one MS. *indigno croceas*—in another the adjective has dropped out. 18 Heins. conj. *prensas.* 19 One MS. *fugiuntque premuntque.* 20 *Male sedit.* 21 *Caput arrepto* one MS.

Et color, et Theseus, et vox abiere puellæ:
  Terque fugam petiit: terque retenta metu.
Horruit, ut steriles, agitat quas ventus, aristæ:
  Vt levis in madida canna palude tremit.
Cui Deus, En! adsum tibi cura fidelior, inquit:
  Pone metum; Bacchi, Gnosias, uxor eris.
Munus habe cœlum: cœlo spectabile sidus
  Sæpe reges dubiam Cressa Corona ratem.
Dixit; et e curru, ne tigres illa timeret,
  Desilit: imposito cessit arena pedi.
Implicitamque sinu, neque enim pugnare valebat,
  Abstulit: ut facile est omnia posse Deo.

VIII.

REMEDIA AMORIS. 169.

SOLATIA RURIS.

Rura quoque oblectant animos, studiumque colendi:
  Quælibet huic curæ cedere cura potest.
Colla iube domitos oneri supponere tauros;
  Sauciet ut duram vomer aduncus humum.
Obrue versata Cerealia semina terra,
  Quæ tibi cum multo fœnore reddat ager.
Adspice curvatos pomorum pondere ramos;
  Vt sua, quod peperit, vix ferat arbor onus.
Adspice iucundo labentes murmure rivos:
  Adspice tondentes fertile gramen oves.
Ecce! petunt rupes, præruptaque saxa, capellæ.
  Iam referent hœdis ubera plena suis.
Pastor inæquali modulatur arundine carmen:
  Nec desunt comites, sedula turba, canes.
Parte sonant alia silvæ mugitibus altæ;
  Et queritur vitulum mater abesse suum.

25 *Color et sensus—iam color et sensus*—one MS. *iam color et timidæ vires.* 27 Nine MSS. *aristas.* 28 *Media.* 31 Many MSS. *cœli*—most have *spectabere.* 32 *Cressa puella.* 33 One MS. *tigrides*, whence H. conj. *tigridas.* 36 *In facili est—en facile est—abstulerat facile est.*

3 Good MSS. *indomitos.* 4 One MS. *sentiat ut.* 5 One MS. *munera.* 6 One MS. *iusto.* 9 One MS. *liquaces*—another *ludentes.* 12 Many MSS. *ut referant*, others *iam referunt.* 13 Many MSS. *moderatur*, one *meditatur.*

Quid? cum suppositos fugiunt examina fumos,
  Vt relevent demti vimina torta favi?
Poma dat autumnus; formosa est messibus æstas:
  Ver præbet flores: igne levatur hyems.
Temporibus certis maturam rusticus uvam
  Deligit; et nudo sub pede musta fluunt:
Temporibus certis desectas alligat herbas;
  Et tonsam raro pectine verrit humum.
Ipse potes riguis plantam deponere in hortis:
  Ipse potes rivos ducere lenis aquæ.
Venerit insitio; fac ramum ramus adoptet:
  Stetque peregrinis arbor operta comis.
Cum semel hæc animum cœpit mulcere voluptas,
  Debilibus pennis irritus exit Amor.
Vel tu venandi studium cole: sæpe recessit
  Turpiter a Phœbi victa sorore Venus.
Nunc leporem pronum catulo sectare sagaci:
  Nunc tua frondosis retia tende iugis.
Aut pavidos terre varia formidine cervos:
  Aut cadat adversa cuspide fossus aper.
Nocte fatigatum somnus, non cura puellæ
  Excipit, et pingui membra quiete levat.
Lenius est studium, studium tamen, alite capta,
  Aut lino, aut calamis præmia parva sequi.
Vel, quæ piscis edax avido male devoret ore,
  Abdere supremis æra recurva cibis,
Aut his, aut aliis, donec dediscis amare,
  Ipse tibi furtim decipiendus eris.

IX.

FASTI. I. i.

FASTORUM DEDICATIO.

Tempora cum caussis Latium digesta per annum
  Lapsaque sub terras, ortaque signa, canam.

17 One MS. *suppositos taxos*—another *compositos taxos*, whence H. conj. *suppositas taxos*, and so B. 18 Most MSS. *curva favi*. 23 *Colligit*—one *aggregat*. 24 *Vertit* or *versat*. 25 *Deducere*—*defigere*. 26 One MS. *lætus*. 33 One MS. *parvum*. 33 One MS. *sequaci*. 35 One MS. *aut terre victos*. 35 One MS. *vana*. 37 Seventeen MSS. *prodest tamen*. 40 Many MSS. *addere*—one *abdere sub primis*. 41 *Desistis*.

Excipe pacato, Cæsar Germanice, vultu
  Hoc opus: et timidæ dirige navis iter:
Officioque, levem non aversatus honorem,
  Huic tibi devoto numine dexter ades.
Sacra recognosces Annalibus eruta priscis;
  Et quo sit merito quæque notata dies.
Invenies illic et festa domestica vobis:
  Sæpe tibi Pater est, sæpe legendus Avus.
Quæque ferunt illi pictos signantia fastos,
  Tu quoque cum Druso præmia fratre feres.
Cæsaris arma canant alii; nos Cæsaris aras:
  Et quoscumque sacris addidit ille dies.
Annue conanti per laudes ire tuorum,
  Deque meo pavidos excute corde metus.
Da mihi te placidum: dederis in carmina vires.
  Ingenium vultu statque caditque tuo.
Pagina iudicium docti subitura movetur
  Principis, ut Clario missa legenda Deo,
Quæ sit enim culti facundia sensimus oris,
  Civica pro trepidis cum tulit arma reis.
Scimus et, ad nostras cum se tulit impetus artes,
  Ingenii currant flumina quanta tui.
Si licet, et fas est, vates rege vatis habenas:
  Auspice te felix totus ut annus eat.
Tempora digereret cum conditor urbis, in anno
  Constituit menses quinque bis esse suo.
Scilicet arma magis, quam sidera, Romule, noras:
  Curaque finitimos vincere maior erat.
Est tamen et ratio, Cæsar, quæ moverit illum:
  Erroremque suum quo tueatur, habet.
Quod satis est, utero matris dum prodeat infans;
  Hoc anno statuit temporis esse satis.
Per totidem menses a funere coniugis uxor
  Sustinet in vidua tristia signa domo.
Hoc igitur vidit trabeati cura Quirini,
  Cum rudibus populis annua iura daret.

5 Several good MSS. *officii*, and so B. 5 Many MSS. *adversatus*—one has *adspernatus*—five *dedignatus*. 6 *En........munere* in four MSS. whence H. and B. conj. *in...munere*. 8 Three MSS. *fastus*. 17 *Dederisque*. 17 Four MSS. *carmine*. 25 Many MSS. *scilicet*—others *ut fas*. 26 *Auspicio felix*—*aspicete*—*aspicito*. 27 One of the best MSS. and two others *in annum*. 32 One MS. *habe*.

Martis erat primus mensis, Venerisque secundus.
  Hæc generis princeps, ipsius ille pater.
Tertius a Senibus, Iuvenum de nomine quartus:
  Quæ sequitur, numero turba notata fuit.
At Numa nec Ianum, nec avitas præterit umbras;
  Mensibus antiquis apposuitque duos
Ne tamen ignores variorum iura dierum:
  Non habet officii Lucifer omnis idem.
Ille Nefastus erit, per quem tria verba silentur:
  Fastus erit, per quem lege licebit agi.
Neu toto perstare die sua iura putaris;
  Qui iam Fastus erit, mane Nefastus erat.
Nam simul exta Deo data sunt, licet omnia fari;
  Verbaque honoratus libera Prætor habet.
Est quoque, quo populum ius est includere septis:
  Est quoque, qui nono semper ab orbe redit.
Vindicat Ausonias Iunonis cura Kalendas:
  Idibus alba Iovi grandior agna cadit.
Nonarum tutela Deo caret. Omnibus istis,
  Ne fallare cave, proximus Ater erit.
Omen ab eventu est: illis nam Roma diebus
  Damna sub adverso tristia Marte tulit.
Hæc mihi dicta semel, totis hærentia fastis,
  Ne seriem rerum scindere cogar, erunt.
Ecce tibi faustum, Germanice, nuntiat annum,
  Inque meo primus carmine Ianus adest.
Iane biceps, anni tacite labentis origo,
  Solus de Superis qui tua terga vides:
Dexter ades ducibus, quorum secura labore
  Otia terra ferax, otia pontus agit.
Dexter ades Patribusque tuis, populoque Quirini:
  Et resera nutu candida templa tuo.
Prospera lux oritur: linguisque animisque favete.
  Nunc dicenda bono sunt bona verba die.
Lite vacent aures, insanaque protinus absint
  Iurgia: differ opus, livida lingua, tuum.

44 Three MSS. *addidit ille duos*—others *præposuitque duos*—one *postposuitque*. 46 Eight MSS. *officium*—others *officii*. 49 Many MSS. *præstare*. 56 Six good MSS. *cadet*. 58 Many MSS. instead of *cave* have *dies*. 59 Two MSS. *nomen*. 62 One of the best MSS. *condere* two have *findere*—one has *fundere*. 65 *Bifrons*. 65 *Imago*. 70 H. conj. *condita*, which has been received by many edd. 72 Most MSS. *bona nunc*. 73 *Longius abs*. 74 *Livida turba*.

Cernis, odoratis ut luceat ignibus æther;
  Et sonet accensis spica Cilissa focis?
Flamma nitore suo templorum verberat aurum,
  Et tremulum summa spargit in æde iubar.
Vestibus intactis Tarpeias itur in arces:
  Et populus festo concolor ipse suo est.
Iamque novi præeunt fasces: nova purpura fulget.
  Et nova conspicuum pondera sentit ebur.
Colla rudes operum præbent ferienda iuvenci,
  Quos aluit campis herba Falisca suis.
Iupiter, arce sua totum cum spectet in orbem,
  Nil nisi Romanum, quod tueatur, habet.
Salve, læta dies, meliorque revertere semper,
  A populo rerum digna potente coli.

X.

FASTI. I. 149.

Dic, age, frigoribus quare novus incipit annus,
  Qui melius per ver incipiendus erat?
Omnia tunc florent: tunc est nova temporis ætas:
  Et nova de gravido palmite gemma tumet.
Et modo formatis operitur frondibus arbos;
  Prodit et in summum seminis herba solum:
Et tepidum volucres concentibus aëra mulcent;
  Ludit et in pratis, luxuriatque pecus.
Tum blandi soles: ignotaque prodit hirundo;
  Et luteum celsa sub trabe fingit opus,
Tum patitur cultus ager, et renovatur aratro.
  Hæc anni novitas iure vocanda fuit.

77 Two MSS *.verberet.* 78 One MS. *sparget*—another *sparsit*—five *surgit*—one *tendit.* 83 Many MSS. *ferienda securi.* 85 Two MSS. *spectat.*

5 Nine MSS. *amicitur vitibus*, and so B.—four *amicitur frondibus.* 6 One MS. *graminis.* 7 Two MSS. *complent*—one *miscent.* 10 *Figit*—*nectit.* 12 Two MSS. *arando.*

XI.

FASTI. I. 295.

ASTRONOMIÆ LAUS.

Quid vetat et stellas, ut quæque oriturque caditque,
Dicere? promissi pars fuit ista mei.
Felices animos, quibus hæc cognoscere primis,
Inque domos superas scandere cura fuit!
Credibile est illos pariter vitiisque locisque
Altius humanis exseruisse caput.
Non Venus et vinum sublimia pectora fregit,
Officiumve fori, militiæve labor:
Nec levis ambitio, perfusaque gloria fuco;
Magnarumve fames sollicitavit opum.
Admovere oculis distantia sidera nostris,
Ætheraque ingenio supposuere suo.
Sic petitur cœlum: non ut ferat Ossan Olympus,
Summaque Peliacus sidera tangat apex.
Nos quoque sub ducibus cœlum metabimur illis,
Ponemusque suos ad stata signa dies.

XII.

FASTI. I. 469.

EVANDER.

Orta prior Luna, de se si creditur ipsi,
A magno tellus Arcade nomen habet.
Hic fuit Evander: qui, quamquam clarus utroque,
Nobilior sacræ sanguine matris erat.
Quæ, simul ætherios animo conceperat ignes;
Ore dabat vero carmina, plena Dei.

1 *Quis.* 2 Very many MSS. *promissi.* 2 Three MSS. *sit et ista,* and so B. 3 Two MSS. *promptum.* 5 *Iocisque.* 10 Eight MSS. *furor.* 11 One MS. *adduxere.* 11 One MS. *sidera terris.* 14 One MS. *imaque.* 15 Eight MSS. *meditabimur*—one *numerabimus.* 16 Several MSS. *vaga signa.*

1 One MS. *ulli*—*two illi*—seven *si credimus ipsis.* 3 *Hinc,* 6 Six MSS. *pleno carmina vera.*

Dixerat hæc, nato motus instare, sibique,
Multaque præterea, tempore nacta fidem.
Nam iuvenis, vera nimium cum matre fugatus
Deserit Arcadiam Parrhasiumque larem.
Cui genetrix flenti, Fortuna viriliter, inquit,
Siste, puer, lacrimas, ista ferenda tibi est.
Sic erat in fatis: nec te tua culpa fugavit;
Sed Deus: offenso pulsus es urbe Deo.
Non meriti pœnam pateris, sed Numinis iram.
Est aliquid magnis crimen abesse malis.
Conscia mens ut cuique sua est, ita concipit intra
Pectora pro facto spemque metumque suo.
Nec tamen ut primus mœre mala talia passus:
Obruit ingentes ista procella viros
Passus idem, Tyriis qui quondam pulsus ab oris,
Cadmus, in Aonia constitit exsul humo.
Passus idem Tydeus, et idem Pagasæus Iäson:
Et quos præterea longa referre mora est.
Omne solum forti patria est; ut piscibus æquor:
Vt volucri, vacuo quidquid in orbe patet.
Nec fera tempestas toto tamen horret in anno:
Et tibi, crede mihi, tempora veris erunt.
Vocibus Evander firmata mente parentis
Nave secat fluctus, Hesperiamque tenet.
Iamque ratem doctæ monitu Carmentis in amnem
Egerat, et Tuscis obvius ibat aquis.
Fluminis illa latus, cui sunt vada iuncta Terenti,
Adspicit, et sparsas per loca sola casas.
Vtque erat, immissis puppim stetit ante capillis;
Continuitque manum torva regentis iter.
Et procul in dextram tendens sua brachia ripam,
Pinea non sano ter pede texta ferit.
Neve daret saltum properans insistere terræ,
Vix est Evandri vixque retenta manu.

10 One MS. *Arcadium*, and so B. 10 One MS. *nemus*. 12 Very many MSS. *siste precor*—five *puer*. 14 Three MSS. *nec tamen offenso*—three others *sed tamen*—others *infenso*. 16 One MS. *magni*. 19 Several MSS. *mœres*. 27 Several MSS. *erat in*—one *et fera t. t. errat in anno*. 28 One MS. *en tibi*. 29 So the best MSS.—others have *Evander et firmus*—*et firma*. 30 Others *Italiamque*—one *Ausoniamque*. 32 *Vexerat (rexerat?)* 33 Almost all the MSS. *Tarenti*—a few good ones *Terenti*. 34 *Et solas*. 35 *Incultis*—*intonsis*. 36 Six MSS. *manu*—two *manus*. 37 Two MSS. *lumina*.

Dique petitorum, dixit, salvete locorum;
  Tuque novos cœlo terra datura Deos:
Fluminaque, et Fontes, quibus utitur hospita tellus,
  Et nemorum silvæ, Naïadumque chori;
Este bonis avibus visi natoque mihique:
  Ripaque felici tacta sit ista pede.
Fallor? an hi fient ingentia mœnia colles?
  Iuraque ab hac terra cetera terra petet?
Montibus his olim totus promittitur orbis.
  Quis tantum fati credat habere locum?
Et iam Dardaniæ tangent hæc littora pinus.
  Hic quoque caussa novi femina Martis erit.
Care nepos, Palla, funesta quid induis arma?
  Indue: non humili vindice cæsus eris.
Victa tamen vinces, eversaque Troia resurges.
  Obruet hostiles ista ruina domos.
Vrite victrices Neptunia Pergama flammæ;
  Num minus hic toto est altior orbe cinis?
Iam pius Æneas sacra, et, sacra altera, patrem,
  Afferet: Iliacos excipe, Vesta, Deos.
Tempus erit, cum vos, orbemque tuebitur idem:
  Et fient ipso sacra colente Deo
Et penes Augustos patriæ tutela manebit.
  Hanc fas imperii frena tenere domum.
Inde nepos natusque Dei, licet ipse recuset,
  Pondera cœlesti mente paterna feret.
Vtque ego perpetuis olim sacrabor in aris:
  Sic Augusta novum Iulia numen erit.
Talibus ut dictis nostros descendit in annos;
  Substitit in medios præscia lingua sonos,
Puppibus egressus Latia stetit exsul in herba.
  Felix, exsilium cui locus ille fuit!
Nec mora longa fuit. Stabant nova tecta: nec alter
  Montibus Ausoniis Arcade maior erat.

44 So most of the best MSS.—others *nemorum Nymphæ*, and so K.—three *nemorum divæ*—one *nemora et silvæ*, and so B. 46 One MS. *istaque felici ripa sit icta pede.* 48 One of the best MSS. *cetera turba.* 48 One MS. *petent*—another *feret.* 57 Eight MSS. *mœnia.* 58 Other MSS. *nunc minor*—*non minor*—*num minor*—one *nec minus*—three *num minus*—three *non minus.* 60 One MS. *auferet.* 62 Two MSS. *colenda.* 63 One MS. *manebis.* 64 One MS. *iura.* 65 One MS. *inde satusque nepusque.* 65 One MS. *licet usque.* 68 *Livia.* 69 Some MSS. *talibus auspiciis*—many *talibus auspiciis....ad agros.* 69 B. and others *nostros dictis* on no good authority. 69 Two MSS. *ad annos*, and so K. 70 One MS. *medio...sono.*

XIII.

FASTI. I. 543.

HERCULES ET CACUS.

Ecce boves illuc Erytheïdas applicat heros
Emensus longi claviger orbis iter.
Dumque huic hospitium domus est Tegeæa; vagantur
Incustoditæ læta per arva boves.
Mane erat: excussus somno Tirynthius heros
De numero tauros sentit abesse duos
Nulla videt taciti quærens vestigia furti:
Traxerat aversos Cacus in antra ferox;
Cacus, Aventinæ timor atque infamia silvæ,
Non leve finitimis hospitibusque malum.
Dira viro facies; vires pro corpore; corpus
Grande: pater monstri Mulciber huius erat.
Proque domo longis spelunca recessibus ingens
Abdita, vix ipsis invenienda feris.
Ora super postes affixaque brachia pendent,
Squalidaque humanis ossibus albet humus.
Servata male parte boum Iove natus abibat:
Mugitum rauco furta dedere sono.
Accipio revocamen, ait; vocemque secutus
Impia per silvas ultor ad antra venit.
Ille aditum fracti præstruxerat obiice montis:
Vix iuga movissent quinque bis illud onus.
Nititur hic humeris, cœlum quoque sederat illis,
Et vastum motu collabefactat onus.
Quod simul evulsum est, fragor æthera terruit ipsum;
Ictaque subsedit pondere molis humus.

1 One MS. *applicat oras*. 4 So Seven of the best MSS.—others *lata*, and so B. 5 One good MS. *hospes*, and so B. and K.—one *auctor* (*actor?*)—nearly all *heros*. 8 *Boves*—one *feros*, and so B. 9 One MS. *tremor*. 11 *Dura*. 14 One of the best MSS. *obdita*. 14 Two MSS. *vix ullis*. 17 One MS. *abibas*, and so B. 19 Many MSS. *revocamur*. 20 *Victor*. 21 One MS. *strati...saxi*. 22 Three MSS. *opus*, and so B. 25 So five MSS.—others *eversum*. 25 Three MSS. *concutit*—one *verberat*. 26 Others *iactaque—læsaque—laxaque—(m)otaque—actaque*. 26 *Mollis humus*.

Prima movet Cacus collata prœlia dextra;
  Remque ferox saxis stipitibusque gerit.
Quis ubi nil agitur; patrias male fortis ad artes
  Confugit, et flammas ore sonante vomit.
Quas quoties proflat, spirare Typhoëa credas,
  Et rapidum Ætnæo fulgur ab igne iaci.
Occupat Alcides: adductaque clava trinodis
  Ter quater adversi sedit in ore viri.
Ille cadit, mistosque vomit cum sanguine fumos;
  Et lato moriens pectore plangit humum.
Immolat ex illis taurum tibi, Iupiter, unum
  Victor, et Evandrum ruricolasque vocat.
Constituitque sibi, quæ Maxima dicitur, aram,
  Hic ubi pars Vrbis de bove nomen habet.
Nec tacet Evandri mater, prope tempus adesse.
  Hercule quo tellus sit satis usa suo.
At felix vates, ut Dîs gratissima vixit,
  Possidet hunc Iani sic Dea mense diem.

XIV. 1.

FASTI. III. 1.

ROMULUS ET REMUS.

Bellice, depositis clypeo paullisper et hasta,
  Mars, ades, et nitidas casside solve comas.
Forsitan ipse roges, quid sit cum Marte poëtæ.
  A te, qui canitur, nomina mensis habet.
Ipse vides manibus peragi fera bella Minervæ;
  Num minus ingenuis artibus illa vacat?
Palladis exemplo ponendæ tempora sume
  Cuspidis; invenies, et quod inermis agas.
Tum quoque inermis eras, quum te Romana sacerdos
  Cepit, ut huic urbi semina digna dares.

30 One MS. *tonante*. 32 Seven MSS. *Æthereo*. 33 *Abductaque*. 35 *Mixtoque—mixtasque...flammas*. 36 Four MSS. *tangit*—three *pulsat*. 44 One MS. *dea facta*.

8 Many MSS. *cassidis*. 10 Three good MSS. *digna*—the rest *magna*

Silvia Vestalis—quid enim vetat inde moveri?—
Sacra lavaturas mane petebat aquas.
Ventum erat ad molli declivem tramite ripam:
Ponitur e summa fictilis urna coma.
Fessa resedit humi, ventosque accepit aperto
Pectore, turbatas restituitque comas.
Dum sedet, umbrosæ salices volucresque canoræ
Fecerunt somnos, et leve murmur aquæ.
Blanda quies victis furtim subrepit ocellis,
Et cadit a mento languida facta manus.
Mars videt hanc visamque cupit, potiturque cupitam,
Et sua divina furta fefellit ope.
Silvia fit mater. Vestæ simulacra feruntur
Virgineas oculis opposuisse manus.
Ara deæ certe tremuit, pariente ministra,
Et subiit cineres territa flamma suos.
Hæc ubi cognovit contemptor Amulius æqui.
—Nam raptas fratri victor habebat opes—
Amne iubet mergi geminos. Scelus unda refugit:
In sicca pueri destituuntur humo.
Lacte quis infantes nescit crevisse ferino,
Et picum expositis sæpe tulisse cibos?
Non ego te, tantæ nutrix Larentia gentis,
Nec taceam vestras, Faustule pauper, opes.
Vester honos veniet, quum Larentalia dicam:
Acceptus Geniis illa December habet.
Martia ter senos proles adoleverat annos,
Et suberat flavæ iam nova barba comæ:
Omnibus agricolis armentorumque magistris
Iliadæ fratres iura petita dabant.
Sæpe domum veniunt prædonum sanguine læti,
Et redigunt actos in sua rura boves.
Ut genus audierunt, animos pater editus auget,
Et pudet in paucis nomen habere casis:
Romuleoque cadit traiectus Amulius ense,
Regnaque longævo restituuntur avo.

11 One MS. *Ilia Vestalis*, and so B. 11 Several *quis enim*. 15 *Humo*. 21 Two of the best *cupitam*—the rest *cupita*. 23 Two MSS. *Ilia*. 28 One MS. *raptor*. 28 Many MSS. *fratris*. 33 Two MSS. *Larentia*—all the rest *Laurentia*. 42 Several MSS. *raptos*. 42 Two MSS. *tecta*—one *castra*—several *iura*. 43 Two MSS. *audierunt*—the rest *audierant*. 43 Five of the best MSS. *pater agnitus*. 44 Fourteen good MSS, *paucis*—the rest *parvis*.

Mœnia conduntur, quæ, quamvis parva fuerunt,
Non tamen expediit transiluisse Remo.

XIV. 2.

FASTI. II. 267.

ROMULUS ET REMUS. LUPERCALIA.

Tertia post Idus nudos Aurora Lupercos
Adspicit: et Fauni sacra bicornis eunt.
Dicite, Pierides, sacrorum quæ sit origo:
Attigerint Latias unde petita domos.
Pana Deum pecoris veteres coluisse feruntur
Arcades; Arcadiis plurimus ille iugis.
Testis erit Pholoë, testes Stymphalides undæ
Quique citis Ladon in mare currit aquis;
Cinctaque pinetis nemoris iuga Nonacrini;
Altaque Cyllene, Parrhasiæque nives.
Pan erat armenti custos, Pan numen equarum:
Munus ob incolumes ille ferebat oves.
Transtulit Evander silvestria numina secum.
Hic, ubi nunc urbs est, tum locus urbis erat.
Inde Deum colimus, devectaque sacra Pelasgis.
Flamen ad hæc prisco more Dialis erat.
Cur igitur currant; et cur, sic currere mos est,
Nuda ferant posita corpora veste, rogas?
Ipse Deus velox discurrere gaudet in altis
Montibus, et subitas concitat ille feras.
Ipse Deus nudus nudos iubet ire ministros:
Nec satis ad cursum commoda vestis erat.
* * * * * *

47 One MS. *fuissent*—one *feruntur.*

2 Very many MSS. *erunt,* and so K. 9 Some MSS. *spinetis.* 10 Several MSS. *Træzene.* 11 Many MSS. *aquarum*—eleven *equarum*—many *Pan erat armenti, Pan illic numen aquarum.* 15. 16 One of the best MSS. and two others omit this couplet. 16 Five MSS. *ad hoc*—five *ab hoc*—one *ob hoc*—three *adhuc.* 16 For *erat* twelve have *erit*—two *inest*—Burman. conj....*devectaque sacra Pelasgis*=*Flamen adhuc prisco more Dialis agit.* 17 *Si* in many MSS. 20 Six MSS. *concipit ille fugas*—several *concipit ille feras,* or *concitat ipse feras.*

Adde peregrinis causas, mea Musa, Latinas,
  Inque suo noster pulvere currat equus.
Cornipedi Fauno cæsa de more capella,
  Venit ad exiguas turba vocata dapes;
Dumque sacerdotes verubus transsuta salignis
  Exta parant, medias sole tenente vias,
Romulus et frater, pastoralisque iuventus,
  Solibus et campo corpora nuda dabant,
Cæstibus, et iaculis, et missi pondere saxi
  Brachia per lusus experienda dabant.
Pastor ab excelso, Per devia rura iuvencos,
  Romule, prædones, eripe, dixit, agunt.
Longum erat armari. Diversis exit uterque
  Partibus; accursu præda recepta Remi.
Ut rediit, verubus stridentia detrahit exta:
  Atque ait, Hæc certe non nisi victor edet.
Dicta facit, Fabiique simul. Venit irritus illuc
  Romulus, et mensas ossaque nuda videt.
Risit, et indoluit Fabios potuisse Remumque
  Vincere: Quinctilios non potuisse suos.
Fama manet facti, posito velamine currunt:
  Et memorem famam, quod bene cessit, habet.

XIV. 3.

FASTI. II. 381.

ROMULUS ET REMUS. LUPERCAL.

Forsitan et quæras, cur sit locus ille Lupercal;
  Quæve diem tali nomine caussa notet.

23 Three MSS, *peregrinæ*, and so B. 23 Two MSS. *causam... Latinam*, and so B. 27 *Transita—transfixa—traiecta*. 28 Four MSS *fovente*. 28 Two MSS. *medium...diem*, a gloss. 31 Six MSS. *vectibus*—others *vestibus*—one *utribus*. 31. 32 This couplet wanting in three MSS. 32 Five MSS. *ludus*, which is corrupt. 32 Two MSS. *expedienda*—one *excutienda*. 34 Four MSS. *eripe*—the rest *et Reme*. 36 Many MSS. *occursu*. 36 Many MSS. *retenta*. 37 *Pendentia—spirantia—spumantia—fumantia*. 37 Four MSS. *detulit*. 43 One MS. *fama volat*. 44 Many good MSS. *gessit*.

2 *Locum*. 2 Ten MSS. *tanto*.

Ilia Vestalis cœlestia semina partu
  Ediderat, patruo regna tenente suo.
Is iubet auferri parvos, et in amne necari.
  Quid facis? ex istis Romulus alter erit.
Iussa recusantes peragunt lacrimosa ministri.
  Flent tamen, et geminos in loca iussa ferunt.
Albula, quem Tibrin mersus Tiberinus in unda
  Reddidit, hibernis forte tumebat aquis.
Hic, ubi nunc Fora sunt, lintres errare videres;
  Quaque iacent valles, Maxime Circe, tuæ.
Huc ubi venerunt neque enim procedere possunt
  Longius, ex illis unus et alter, ait:
At quam sunt similes! at quam formosus uterque!
  Plus tamen ex illis iste vigoris habet.
Si genus arguitur vultu, ni fallit imago,
  Nescio quem vobis suspicor esse Deum.
At si quis vestræ Deus esset originis auctor:
  In tam præcipiti tempore ferret opem.
Ferret opem certe, si non ope mater egeret:
  Quæ facta est uno mater et orba die.
Nata simul, moritura simul, simul ite sub undas
  Corpora. Desierat; deposuitque sinu.
Vagierunt clamore pari: sentire putares.
  Hi redeunt udis in sua tecta genis.
Sustinet impositos summa cavus alveus unda.
  Heu quantum fati parva tabella vehit!
Alveus in limo silvis appulsus opacis,
  Paullatim fluvio deficiente, sedet.
Arbor erat: remanent vestigia: quæque vocatur
  Rumina nunc ficus, Romula ficus erat.
Venit ad expositos, mirum, lupa fœta gemellos.
  Quis credat pueris non nocuisse feram?
Non nocuisse parum est: prodest quoque; quos lupa nutrit,
  Perdere cognatæ sustinuere manus.

3 Several MSS. *Silvia*. 5 Many MSS. *pueros*, and so B. and K. 8 Some good MSS. *loca sola*. 11 One MS. *agitare*. 11 Two MSS. *solebant*, 13 Two MSS. *nec iam*, and so B. 14 Two MSS. *an alter*, and so B. 15 Almost all *ah!...ah!* 18 Two MSS. *suspicer*. 23 Two MSS. *peritura*, and so B. 24. Three MSS. *simul*. 25 All except three *vagierant*. 25 So seven MSS.—the rest *ambo pariter*. 28 Five MSS. *curva*. 28 So three MSS.—very many *tulit*, and so K.—others *dedit—fuit*. 29 Eight MSS. *impulsus*. 32 Most MSS. transpose the words *Rumina...Romula*. 35 *Quod* in one good MS. 36 Two MSS. *prodere*, and so B.

Constitit, et cauda teneris blanditur alumnis,
Et fingit lingua corpora bina sua.
Marte satos scires; timor abfuit. Vbera ducunt,
Nec sibi promissi lactis aluntur ope.
Illa loco nomen fecit, locus ipse Lupercis.
Magna dati nutrix præmia lactis habet.
Quid vetat Arcadio dictos a monte Lupercos:
Faunus in Arcadia templa Lycæus habet.

XIV. 4.

FASTI. IV. 809.

ROMULUS ET REMUS. ROMÆ NATALIS. MORS REMI.

Iam luerat pœnas frater Numitoris, et omne
Pastorum gemino sub duce vulgus erat
Contrahere agrestes, et mœnia ponere utrique
Convenit. Ambigitur mœnia ponat uter,
Nil opus est, dixit, certamine, Romulus, ullo:
Magna fides avium est, experiamur aves.
Res placet. Alter init nemorosi saxa Palati:
Alter Aventinum mane cacumen init.
Sex Remus, hic volucres bis sex videt ordine: pacto
Statur: et arbitrium Romulus urbis habet.
Apta dies legitur, qua mœnia signet aratro.
Sacra Palis suberant: inde movetur opus.
Fossa fit ad solidum: fruges iaciuntur in ima,
Et de vicino terra petita solo.
Fossa repletur humo, plenæque imponitur ara:
Et novus accenso fungitur igne focus.
Inde premens stivam designat mœnia sulco:
Alba iugum niveo cum bove vacca tulit.
Vox fuit hæc regis, Condenti, Iupiter, urbem,
Et genitor Mavors, Vestaque mater ades;

38 Three good MSS. *lingit*—others *lambit*. 48 Many MSS. *permissi*—others *promissa*. 41 Several MSS. *Lupercal*—one *Lupercus*.

4 Many MSS. *nomina*. 5 One of the best MSS. and six others *adit*. 6 *Adit* B., on no good authority. 7 Many MSS. *facto*. 9 Seven MSS. *quæ mœnia*. 11 Very many MSS. *solitum*. 13 Many MSS. *terræque*—one has *plenæ imponuntur arenæ*. 14 Several MSS. *finditur*—others *funditur*—*fingitur*. 17 Many MSS. *condentis*.

Quosque pium est adhibere Deos, advertite cuncti:
Auspicibus vobis hoc mihi surgat opus.
Longa sit huic ætas, dominæque potentia terræ:
Sitque sub hac oriens occiduusque dies.
Ille precabatur. Tonitru dedit omina lævo
Iupiter: et lævo fulmina missa polo.
Augurio læti iaciunt fundamina cives;
Et novus exiguo tempore murus erat.
Hoc Celer urget opus, quem Romulus ipse vocarat;
Sintque, Celer, curæ, dixerat, ista tuæ.
Neve quis aut muros, aut factam vomere fossam
Transeat; audentem talia dede neci.
Quod Remus ignorans, humiles contemnere muros
Cœpit, et, His populus, dicere, tutus erit?
Nec mora, transsiluit. Rutro Celer occupat ausum,
Ille premit duram sanguinolentus humum.
Hæc ubi rex didicit, lacrimas introrsus obortas
Devorat, et clausum pectore vulnus habet.
Flere palam non vult, exemplaque fortia servat:
Sicque meos muros transeat hostis, ait.
Dat tamen exsequias: nec iam suspendere fletum
Sustinet: et pietas dissimulata patet
Osculaque applicuit posito suprema feretro:
Atque ait, Invito frater ademte, vale.
Arsurosque artus unxit: fecere, quod ille,
Faustulus, et mœstas Acca soluta comas.
Tum iuvenem nondum facti flevere Quirites,
Vltima plorato subdita flamma rogo est.
Vrbs oritur, quis tunc hoc ulli credere posset?
Victorem terris impositura pedem.
Cuncta regas: et sis magno sub Cæsare semper:
Sæpe etiam plures nominis huius habe.

19 One MSS. *dei.* 19 Four MSS. *adv. vultus*—one *cunctos*—one *certi.* 20 Twelve MSS. *Auspicibus bonis*—one *auspiciisque bonis.* 20 One of the best MSS. *hoc bene*—another *hoc breve*—another *hoc modo.* 21 Two of the best MSS. *domitæ.* 23 Many MSS. *omnia.* 23 Two MSS. *læta*—one *læto*—one *læva*—others *dextro*—*plena.* 29 Other MSS. *tactam*—one *fractam*—one *pressam*—one *versam.* 33 *Rutro* is a conj. emend. The MSS. have *retro*, or *rastro*, or *ristro*, or *ultro.* 40 Three MSS. *dissimulanda.* 45 Many MSS. *iuvenes.* 46 B. omits *est.* 47 Three of the best MSS. *nunc.* 47 *Illi.* 47 Many good MSS. *possit.* 50 Two of the best MSS. *et semper plures.*

Et quoties steteris domito sublimis in orbe,
  Omnia sint humeris inferiora tuis.

XV.

FASTI. I. 335.

SACRA PRISCA, VICTIMÆ, ETC.

Victima, quæ dextra cecidit victrice, vocatur.
  Hostibus a motis hostia nomen habet.
Ante, Deos homini quod conciliare valeret,
  Far erat, et puri lucida mica salis.
Nondum pertulerat lacrimatas cortice myrrhas
  Acta per æquoreas hospita navis aquas.
Tura nec Euphrates, nec miserat India costum,
  Nec fuerant rubri cognita fila croci.
Ara dabat fumos, herbis contenta Sabinis,
  Et non exiguo laurus adusta sono.
Si quis erat, factis prati de flore coronis
  Qui posset violas addere, dives erat.
Hic, qui nunc aperit percussi viscera tauri,
  In sacris nullum culter habebat opus.
Prima Ceres avidæ gavisa est sanguine porcæ,
  Vlta suas merita cæde nocentis opes.
Nam sata, vere novo, teneris lactentia succis,
  Eruta setigeræ comperit ore suis.
Sus dederat pœnas. Exemplo territus huius
  Palmite debueras abstinuisse, caper.
Quem spectans aliquis dentes in vite prementem,
  Talia non tacito dicta dolore dedit:
Rode, caper, vitem: tamen hinc, cum stabis ad aram,
  In tua quod spargi cornua possit, erit.
Verba fides sequitur: noxæ tibi deditus hostis
  Spargitur affuso cornua, Bacche, mero.

2 So K. Two good MSS. *amotis*, and so B.—almost all the rest *a domitis*. 9 Two MSS. *contecta*—six *contemta*, which is corrupt. 11 Other MSS. *fractis*—*flexis*—one *plexis*. 17 Most MSS. *sulcis*. 22 Other MSS. *verba*—seven *digna*. 23 Five MSS. *hic*—one *huic*, and so K. 25 One of the best MSS. *noxæ*—five have *mox est*—the rest *noxa*. 25 Many MSS. *debitus*. 26 *Spargit et*. 26 Other MSS. *effuso*—one *a fuso*—one *infuso*

Culpa sui nocuit: nocuit quoque culpa capellæ.
Quid bos, quid placidæ commeruistis oves?
Flebat Aristæus, quod apes cum stirpe necatas
Viderat inceptos destituisse favos.
Cærula quem genetrix ægre solata dolentem,
Addidit hæc dictis ultima verba suis:
Siste, puer, lacrimas: Proteus tua damna levabit;
Quoque modo repares, quæ periere, dabit.
Decipiat ne te versis tamen ille figuris;
Impediant geminas vincula firma manus.
Pervenit ad vatem iuvenis: resolutaque somno
Alligat æquorei brachia capta senis.
Ille sua faciem transformis adulterat arte:
Mox domitus vinclis in sua membra redit.
Oraque cærulea tollens rorantia barba,
Qua, dixit, repares arte, requiris, apes?
Obrue mactati corpus tellure iuvenci:
Quod petis a nobis, obrutus ille dabit.
Iussa facit pastor. Fervent examina putri
De bove: mille animas una necata dedit.
Poscit ovem fatum. Verbenas improba carpsit;
Quas pia Dîs ruris ferre solebat anus,
Quid tuti superest; animam cum ponat in aris
Lanigerumque pecus, ruricolæque boves?
Placat equo Persis radiis Hyperiona cinctum,
Ne detur celeri victima tarda Deo.
Quod semel est triplici pro virgine cæsa Dianæ,
Nunc quoque pro nulla virgine cerva cadit.
Exta canum vidi Triviæ libare Sapæos:
Et quicunque tuas accolit, Hæme, nives.
Cæditur et rigido Custodi ruris asellus.
Hellespontiaco victima grata Deo.
Intactæ fueratis aves, solatia ruris:
Assuetum silvis, innocuumque genus;

29 One MS. *cum prole.* 30 Seven MSS. *deseruisse.* 34 One MS. *modum.* 36 One MS. *geminos...pedes.* 37 Two MSS. *reductaque.* 39 All the MSS. except one *suam.* 39 Several MSS. *transformat et alterat.* 47 So six good MSS.—others have *pavit ovis pratum*; *pascit ovis pratum; prato; oves*, &c. 49 Five MSS. *ruri*—two *turi.* 53 So the best MSS.—others *quæ.* 53 Two MSS. *est geminæ*—one *gemina.* 54 Most MSS. *datur*—others *cadit*, and so B. 55 Several MSS. *Sabæos* or *Saphæos.* 60 One MS. *assiduum.*

Quæ facitis nidos, quæ plumis ova fovetis,
  Et facili dulces editis ore modos.
Sed nihil ista iuvant: quia linguæ crimen habetis,
  Dique putant mentes vos aperire suas.
Nec tamen id falsum. Nam, Dîs ut proxima quæque,
  Nunc penna veras, nunc datis ore notas.
Tuta diu volucrum proles, tum denique cæsa est:
  Iuveruntque Deos indicis exta sui.
Ergo sæpe suo coniux abducta marito
  Vritur in calidis alba columba focis.
Nec defensa iuvant Capitolia, quo minus anser
  Det iecur in lances, Inachi lauta, tuas.
Nocte Deæ Nocti cristatus cæditur ales,
  Quod tepidum vigili provocat ore diem.

XVI.

FASTI. II. 19.

FEBRUA.

Februa Romani dixere piamina patres:
  Nunc quoque dant verbo plurima signa fidem.
Pontifices ab Rege petunt et Flamine lanas,
  Quîs veteri lingua Februa nomen erat.
Quæque capit lictor domibus purgamina certis,
  Torrida cum mica farra, vocantur idem.
Nomen idem ramo, qui, cæsus ab arbore pura,
  Casta sacerdotum tempora fronde tegit.
Ipse ego Flaminicam poscentem februa vidi:
  Februa poscenti pinea virga data est.
Denique quodcunque est, quo pectora nostra pientur,
  Hoc apud intonsos nomen habebat avos.

62 One MS. *quæ facili.* 62 Many MSS. *ore sonos.* 66 *Vetitas.* 69 Six MSS. *adducta*—one *adiuncta.* 70 Six MSS. *blanda columba.* 72 *Inache laute*—*In. vacca*—*bacca*—*diva.* 73 All the MSS., except one of the best, *noctis.* 74 *Provocet.*

1 Five MSS. *piacula.* 2 Ten MSS. *huic quoque.* 5 One MS. *cernis*—three *ternis*—one *acernis.* 6 Nine MSS. *turbida*—one *turgida.* 9 *Flamineam*—*Flaminiam.* 10 One MS. *laurea.* 11 Three MSS. *piantur*—two *piamur*, and so B.—one *pietur.*

Mensis ab his dictus, secta quia pelle Luperci
Omne solum lustrant, idque piamen habent;
Aut quia placatis sunt tempora pura sepulchris,
Tunc cum ferales præteriere dies.
Omne nefas, omnemque mali purgamina caussam
Credebant nostri tollere posse senes.
Græcia principium moris fuit. Illa nocentes
Impia lustratos ponere facta putat.
Actoriden Peleus, ipsum quoque Pelea Phoci
Cæde per Hæmonias solvit Acastus aquas.
Vectam frenatis per inane draconibus Ægeus
Credulus immerita Phasida iuvit ope.
Amphiaraides Naupactoo Acheloo,
Solve nefas, dixit. Solvit et ille nefas.
Ah nimium faciles, qui tristia crimina cædis
Fluminea tolli posse putetis aqua!
Sed tamen, antiqui ne nescius ordinis erres,
Primus, ut est, Iani mensis et ante fuit.
Qui sequitur Ianum, veteris fuit ultimus anni.
Tu quoque sacrorum, Termine, finis eras.
Primus enim Iani mensis quia ianua prima est.
Qui sacer est imis Manibus, imus erat.
Postmodo creduntur spatio distantia longo
Tempora bis quini continuasse Viri.

XVII. 1.

FASTI. II. 533.

FERALIA.

Est honor et tumulis. Animas placate paternas,
Parvaque in exstinctas munera ferte pyras.
Parva petunt Manes. Pietas pro divite grata est
Munere. Non avidos Styx habet ima deos.

13 Several MSS. *sancta quia.* 17 Several MSS. *purgamine.* 19 *Moris dedit.* 21 One MS. for *Phoci* has *fratris.* 24 Several MSS. *fovit*—two *solvit*—one *vovit.* 28 So two MSS.—all the rest *putatis.* 33 *Primus erat.*

2 Two MSS. *extinctas*—all the rest *exstructas.* 2 One MS. *ferte*—all the rest *ferre*, and in the preceding line *placare.*

Tegula porrectis satis est velata coronis,
  Et sparsæ fruges, parcaque mica salis,
Inque mero mollita Ceres, violæque solutæ,
  Hæc habeat media testa relicta via.
Nec maiora veto: sed et his placabilis umbra est.
  Adde preces positis et sua verba focis.
Hunc morem Æneas, pietatis idoneus auctor,
  Attulit in terras, iuste Latine, tuas.
Ille patris Genio sollemnia dona ferebat;
  Hinc populi ritus edidicere pios.
At quondam, dum longa gerunt pugnacibus armis
  Bella, Parentales deseruere dies.
Non impune fuit. Nam dicitur omine ab isto
  Roma suburbanis incaluisse rogis.
Vix equidem credo: bustis exisse feruntur,
  Et tacitæ questi tempore noctis avi;
Perque vias urbis, Latiosque ululasse per agros
  Deformes animas, vulgus inane, ferunt.
Post ea præteriti tumulis redduntur honores,
  Prodigiisque venit funeribusque modus.
Dum tamen hæc fiunt, viduæ cessate puellæ:
  Exspectet puros pinea tæda dies.
Nec tibi, quæ cupidæ matura videbere matri
  Comat virgineas hasta recurva comas.
Conde tuas, Hymenæe, faces, et ab ignibus atris
  Aufer. Habent alias mœsta sepulcra faces.
Dî quoque templorum foribus celentur opertis,
  Ture vacent aræ, stentque sine igne foci.
Nunc animæ tenues et corpora functa sepulcris
  Errant: nunc posito pascitur umbra cibo.
Nec tamen hæc ultra, quam tot de mense supersint
  Luciferi, quot habent carmina nostra pedes.

5 Two MSS. *prorectis*—one *proiectis*, and so B. 5 Two MSS. *vallata*. 6 Three MSS. *parca*—others *sparsa*—others *parva*. 8 One MS. *reperta*. 10 One MS. *in sua vota*—another *et pia verba*—B. conj. *et sua* v. *et pia vota*. 13 *Verba ferebat*—one *busta*, whence H. conj. *iusta*. 14 A few MSS. *novos*—one *suos*. 17 One MS. *fertur crimine*. 18 One MS. *focis*. 19 One MS. *fatentur*. 21 Four MSS. *Latiosque*—the rest *latosque*, v. *latos ul*. 25 Several MSS. *fient* 25 Two MSS. *avidæ*. 26 Five MSS. *expectat*—several *exoptat*. 27 Four MSS. *quæ primum*. 31 Three MSS. *celebrentur*. 31 Two MSS. *apertis*. 34 One MS. *imposito*—another *nunc parvo*. 35 Many MSS. *quum tot*, v. *quam quot*, v. *quam quum...supersunt*.

Hanc, quia iusta ferunt, dixere *Feralia* lucem.
Ultima placandis Manibus illa dies.
Ecce anus in mediis residens annosa puellis
Sacra facit Tacitæ: vix tamen ipsa tacet;
Et digitis tria tura tribus sub limine ponit,
Qua brevis occultum mus sibi fecit iter.
Tum cantata ligat cum fusco licia plumbo;
Et septem nigras versat in ore fabas;
Quodque pice adstrinxit, quod acu traiecit ahena,
Obsutum mænæ torret in igne caput:
Vina quoque instillat. Vini quodcumque relictum est,
Aut ipsa, aut comites, plus tamen ipsa, bibit.
Hostiles linguas inimicaque vinximus ora,
Dicit discedens, ebriaque exit anus.

XVII. 2.

FASTI. I. 419.

LEMURIA.

Hinc ubi protulerit formosa ter Hesperus ora,
Ter dederint Phœbo sidera victa locum;
Ritus erit veteris, nocturna Lemuria, sacri;
Inferias tacitas Manibus illa dabunt.
Annus erat brevior; nec adhuc pia februa norant:
Nec tu dux mensum, Iane biformis, eras.
Iam tamen exstincto cineri sua dona ferebant;
Compositique nepos busta piabat avi.
Mensis erat Maius, maiorum nomine dictus,
Qui partem prisci nunc quoque moris habet.

38 Two MSS. *optima* 39 One MS. *animosa*. 40 One MS. *Mutæ*. 40 Several MSS. *nec tamen*. 41 Two MSS. *tura simul*. 41 One MS. *limina*. 43 Many MSS. *tenet*. 43 The greater number of MSS. *plumbo*—one *rhombo*, and so B.—others *bombo*, v. *bumbo*, v. *limbo*. 43 Instead of *cum fusco*, one MS. has *consuto*—two *cum fuso*—three *confuso*. 45 *Acuta*. 46 So two MSS.—very many *obsutum menta*, v. *mintha*—two *obtusum mentæ*—two *obsutum mentæ*. 49 *Vicimus*—*iunximus*.

3 *Celebrare Lemuria*—one *celebrate*. 4 *Tacitis* K.

Nox ubi iam media est, somnoque silentia præbet,
Et canis, et variæ conticuistis aves;
Ille memor veteris ritus, timidusque Deorum,
Surgit: habent gemini vincula nulla pedes.
Signaque dat digitis medio cum pollice iunctis;
Occurrat tacito ne levis umbra sibi.
Terque manus puras fontana perluit unda;
Vertitur, et nigras accipit ore fabas.
Aversusque iacit: sed dum iacit, Hæc ego mitto;
His, inquit, redimo meque meosque fabis.
Hoc novies dicit, nec respicit. Vmbra putatur
Colligere, et nullo terga vidente sequi.
Rursus aquam tangit, Temesæaque concrepat æra:
Et rogat, ut tectis exeat umbra suis.
Cum dixit novies, Manes exite paterni;
Respicit, et pure sacra peracta putat.
Dicta sit unde dies, quæ nominis exstet origo,
Me fugit. Ex aliquo est invenienda deo.

* * * * * *

Mox etiam Lemures animas dixere silentum;
Hic verbi sensus, vis ea vocis erat.
Fana tamen veteres illis clausere diebus,
Ut nunc ferali tempore operta vides.
Nec viduæ tædis eadem, nec virginis apta
Tempora. Quæ nupsit, non diuturna fuit.
Hac quoque de causa, si te proverbia tangunt,
Mense malas Maio nubere vulgus ait.
Sed tamen hæc tria sunt sub eodem tempore festa
Inter se nullo continuata die.

XVIII.

FASTI. II. 639.

TERMINUS.

Nox ubi transierit, solito celebretur honore,
Separat indicio qui Deus arva suo.

11 *Somnosque*, or *somnumque sil. præbent.* 15 *Iuncto—sumptis*—one *victis.* 17 So three of the best MSS.—the others *quumque manus*, and so K. 17 *Pure.* 18 Many MSS. *ante fabas*, and so B. and K. 23 One good MS. *aqua*, and so B. 30 Four MSS. *hinc verbi*—two *hic*, and so H. and B. 30 Two of the best MSS. and two others *verbis.* 31 Many MSS. *tamen lemures.* 32 Very many MSS. *vident.* 35 Two MSS. *convivia.* 36 All the best MSS. *malas*—others have *malum.* 37 One of the best MSS. and seven others *nomine festa.*

Termine, sive lapis, sive es defossus in agro
  Stipes ab antiquis, sic quoque numen habes:
Te duo diversa domini pro parte coronant;
  Binaque serta tibi, binaque liba ferunt.
Ara fit: huc ignem curto fert rustica testu
  Sumtum de tepidis ipsa colona focis.
Ligna senex minuit, concisaque construit alte;
  Et solida ramos figere pugnat humo.
Dum sicco primas irritat cortice flammas:
  Stat puer, et manibus lata canistra tenet.
Inde, ubi ter fruges medios immisit in ignes,
  Porrigit incisos filia parva favos.
Vina tenent alii: libantur singula flammis.
  Spectant, et linguis candida turba favent.
Spargitur et cæso communis Terminus agno;
  Nec queritur, lactens cum sibi porca datur.
Conveniunt, celebrantque dapes vicinia supplex
  Et cantant laudes, Termine sancte, tuas.
Tu populos, urbesque, et regna ingentia finis:
  Omnis erit sine te litigiosus ager.
Nulla tibi ambitio est: nullo corrumperis auro.
  Legitima servas credita rura fide.
Si tu signasses olim Thyreatida terram;
  Corpora non leto missa trecenta forent:
Nec foret Othryades congestis lectus in armis.
  O quantum patriæ sanguinis ille dedit!
Quid, nova cum fierent Capitolia? nempe Deorum
  Cuncta Iovi cessit turba, locumque dedit.
Terminus, ut veteres memorant, inventus in æde,
  Restitit: et magno cum Iove templa tenet.
Nunc quoque, se supra ne quid nisi sidera cernat,
  Exiguum templi tecta foramen habent.

4 Many MSS. *nomen.* 4 Most MSS. *tu quoque.* 5 *De parte.* 6 *Dona ferunt.* 7 *Curta*, v. *curva....testa—curto....testo*, v. *texto*, v. *tecto.* 9 One of the best MSS. *destruit.* 9 One of the best MSS. *alte*, we find in others *arte—arce*—two *apte*—one *aræ.* 10 Eleven MSS. *tentat.* 11 All the MSS. except one, *tum.* 17 One MS. *cæsa...agna*, and so B. 19 *Simplex* in many MSS., and so B. 21 One MS. *signas.* 24 Two MSS. *iura.* 27 Very many MSS. *coniectis*—two have *contextis*—all have *tectus*, and so B., for which the best editors have adopted *lectus*, a conj. founded on a line in Stat. Theb. IV. 47, Et Lacedæmonium Thyre *lectura* cruorem. 31 Five MSS. *conventus*, and so B.

Termine, post illud levitas tibi libera non est:
Qua positus fueris in statione, mane.
Nec tu vicino quidquam concede roganti;
Ne videare hominem præposuisse Iovi.
Et seu vomeribus, seu tu pulsabere rastris;
Clamato, Meus est hic ager, ille tuus.
Est via, quæ populum Laurentes ducit in agros,
Quondam Dardanio regna petita duci.
Illac lanigeri pecoris tibi, Termine, fibris
Sacra videt fieri sextus ab Vrbe lapis.
Gentibus est aliis tellus data limite certo;
Romanæ spatium est Vrbis et orbis idem.

XIX.

FASTI. IV. 901.

ROBIGO.

Sex ubi quæ restant, luces Aprilis habebit;
In medio cursu tempora veris erunt.
Et frustra pecudem quæres Athamantidos Helles:
Signaque dant imbres: exoriturque Canis.
Hac mihi Nomento Romam cum luce redirem,
Obstitit in media candida pompa via.
Flamen in antiquæ lucum Robiginis ibat,
Exta canis flammis, exta daturus ovis.
Protinus accessi, ritus ne nescius essem.
Edidit hæc Flamen verba, Quirine, tuus:
Aspera Robigo, parcas Cerealibus herbis;
Et tremat in summa læve cacumen humo.

36 Very many MSS. *fueras* and *manes*. 40 *Tuus....suus;—tuus....tuus;—suus...tuus*. 43 One MSS. *illac*—very many *illa*—others *illic*.

1 The best MSS. *restant*—the rest *restent*. 4 One of the best MSS. *occidit atque*—different critics propose *occuliturque*—*effugietque*—*occideritque*, &c. 5 One MS. *mihi nam memini*. 5 One MS. *rure*—two *forte*. 6 Many MSS. *candida turba*. 7 *Lucem* in the ed. of B., apparently a typog. error. 7 Very many MSS. *Rubiginis*. 12 Two of the best MSS. and many others *premat*—two *tremet*. 12 *Lene*.

Tu sata sideribus cœli nutrita secundi
  Crescere, dum fiant falcibus apta, sinas.
Vis tua non levis est. Quæ tu frumenta notasti;
  Mœstus in amissis illa colonus habet.
Nec venti tantum Cereri nocuere, nec imbres;
  Nec sic marmoreo pallet adusta gelu;
Quantum, si culmos Titan incalfacit udos.
  Tum locus est iræ, Diva timenda, tuæ,
Parce, precor, scabrasque manus a messibus aufer;
  Neve noce cultis: posse nocere sat est.
Nec teneras segetes, sed durum contere ferrum
  Quodque potest alios perdere, perde prior.
Vtilius gladios et tela nocentia carpes.
  Nil opus est illis: otia mundus agit.
Sarcula nunc, durusque bidens, et vomer aduncus,
  Ruris opes niteant: inquinet arma situs.
Conatusque aliquis vagina ducere ferrum;
  Adstrictum longa sentiat esse mora.
At tu ne viola Cererem; semperque colonus
  Absenti possit solvere vota tibi.
Dixerat. A dextra villis mantele solutis,
  Cumque meri patera turis acerra fuit.
Tura focis vinumque dedit, fibrasque bidentis,
  Turpiaque obscœnæ, vidimus, exta canis.
Tum mihi, Cur detur sacris nova victima, quæris?
  Quæsieram: caussam percipe, Flamen ait:
Est Canis, Icarium dicunt, quo sidere moto
  Tosta sitit tellus, præcipiturque seges.
Pro cane sidereo canis hic imponitur aræ:
  Et, quare pereat, nil nisi nomen habet.

13 *Secundis*, and so K. 18 Ten MSS. *si*. 18 Four MSS. *messis adusta*. 23 Two of the best MSS. *contere*—the rest *amplectere*, and so K. 24 Very many MSS. *prius*—many *precor*. 28 Some of the best MSS. *opus*. 33 *Ad dextram*—one of the best and two others *at dextra*. 40 *Tota*. 40 Two of the best MSS. *præciditur*—others *præripitur*. 42 *Quare fiat*.

XX.

FASTI. IV. 721.

PALILIA.

Nox abiit, oriturque Aurora. Palilia poscor.
Non poscor frustra; si favet alma Pales.
Alma Pales, faveas pastoria sacra canenti;
Prosequor officio si tua festa pio.
Certe ego de vitulo cinerem, stipulasque fabales,
Sæpe tuli plena, februa casta, manu.
Certe ego transsilui positas ter in ordine flammas;
Udaque roratas laurea misit aquas.
Mota Dea est; operique favet. Navalibus exit
Puppis: habent ventos iam mea vela suos.
I, pete virginea, populus, suffimen ab ara:
Vesta dabit. Vestæ munere purus eris.
Sanguis equi suffimen erit, vitulique favilla.
Tertia res, duræ culmen inane fabæ.
Pastor, oves saturas ad prima crepuscula lustra,
Unda prius spargat, virgaque verrat humum.
Frondibus, et fixis decorentur ovilia ramis;
Et tegat ornatas longa corona fores.
Cœrulei fiant vivo de sulfure fumi;
Tactaque fumanti sulfure balet ovis.
Vre maris rores, tædamque, herbasque Sabinas:
Et crepet in mediis laurus adusta focis.
Libaque de milio milii fiscella sequatur:
Rustica præcipue est hoc Dea læta cibo.

1 Many MSS. *Parilia.* 4 *Tua facta meo.* 6 Several MSS. *tosta*—two of the best *fercula tosta.* 8 Heins. conj. *virgaque,* and so B. 8 *Rorantes*—*rorales.* 9 Heins. conj. *exi,* in consequence of two of the best MSS. having *tua vela* in next line, and so B. 10 *Tua vela,* B.—one *habet...mea cymba*—one *vela bonos.* 12 Three good MSS. and two others *tutus*—one *totus*—one *mundus.* 13 One of the best MSS. *equæ.* 15 Many good MSS. *lustrat*—others *lustret.* 16 One of the best MSS. *uda,* and so B. 18 One MS. *multa corona.* 19 Many MSS. *puro.* 20 Many MSS. *tectaque.* 21 Many MSS. *mares oleas,* and so B.—others *maris rorem.* 24 *Quo Dea læta cibo est,* a conj of H., and so B.—one of the best MSS. *cibo est.*

Adde dapes mulctramque suas: dapibusque resectis
Silvicolam tepido lacte precare Palen.
Consule, dic, pecori pariter pecorisque magistris:
Effugiat stabulis noxa repulsa meis.
Sive sacro pavi, sedive sub arbore sacra;
Pabulaque in bustis inscia carpsit ovis:
Seu nemus intravi vetitum, nostrisve fugatæ
Sunt oculis Nymphæ, semicaperve Deus:
Seu mea falx ramo lucum spoliavit opaco,
Vnde data est ægræ fiscina frondis ovi:
Da veniam culpæ: nec, dum degrandinat, obsit
Agresti Fauno supposuisse pecus.
Nec noceat turbasse lacus. Ignoscite, Nymphæ:
Mota quod obscuras ungula fecit aquas.
Tu, Dea, pro nobis Fontes fontanaque placa
Numina; tu sparsos per nemus omne Deos.
Nec Dryadas, nec nos videamus labra Dianæ;
Nec Faunum, medio cum premit arva die.
Pelle procul morbos. Valeant hominesque gregesque;
Et valeant vigiles, provida turba, canes.
Neve minus multas redigam, quam mane fuerunt;
Neve gemam referens vellera rapta lupo.
Absit iniqua fames. Herbæ, frondesque supersint:
Quæque lavent artus, quæque bibantur, aquæ.
Vbera plena premam. Referat mihi caseus æra;
Dentque viam liquido vimina rara sero.
Sitque salax aries; conceptaque semina coniux
Reddat; et in stabulo multa sit agna meo.
Lanaque proveniat nullas læsura puellas,
Mollis, et ad teneras quamlibet apta manus.
Quæ precor, eveniant: et nos faciamus ad annum
Pastorum Dominæ grandia liba Pali.
His Dea placanda est; hæc tu conversus ad ortus
Dic ter, et in vivo perlue rore manus.

25 The best MSS. *resectis* or *refectis*—others *relictis*—*remotis*—*paratis*—*refertis*. 29 *Sacra*. 31 Almost all the MSS. except one of the best, *si* here and in line 33. 34 Seven MSS. *fascina*—three *fascia*—one *fuscina*. 36 A few MSS. *fano*, and so B. 38 Very many MSS. *virgula*. 39 One MS. *montanaque*. 39 Two of the best MSS. *præsta*. 40 One MS. *sparsas.....deas*. 42 Two MSS. *premet*—one *premat*. 43 One of the best MSS. *precor*. 43 One MS. *pecudesque*. 45 Three of the best MSS. and others *multo*, and so B.—four of the best and others *multos*. 48 *Levent*. 55 One MS. *in annum*. 58 So two of the best MSS. Almost all the rest *dic quater et vivo*. 58 One MS. *prolue*, and so B.

Tum licet, apposita, veluti cratere, camella,
Lac niveum potes, purpureamque sapam.
Moxque per ardentes stipulæ crepitantis acervos
Traiicias celeri strenua membra pede.

XXI.

FASTI. III. 429.

VEIOVIS.

Vna nota est Martis Nonis: sacrata quod illis
Templa putant lucos Veiovis ante duos.
Romulus ut saxo lucum circumdedit alto;
Quilibet, Huc, inquit, confuge; tutus eris.
O quam de tenui Romanus origine crevit!
Turba vetus quam non invidiosa fuit!
Ne tamen ignaro novitas tibi nominis obstet;
Disce quis iste Deus, curve vocetur ita.
Iupiter est iuvenis: iuveniles adspice vultus.
Adspice deinde manum: fulmina nulla tenet.
Fulmina, post ausos cœlum affectare Gigantas,
Sumta Iovi: primo tempore inermis erat.
Ignibus Ossa novis, et Pelion altior Ossa
Arsit, et in solida fixus Olympus humo.
Stat quoque capra simul: Nymphæ pavisse feruntur
Cretides: infanti lac dedit illa Iovi.
Nunc vocor ad nomen Vegrandia farra coloni,
Quæ male creverunt, vescaque parva vocant.

60 One of the best MSS. *lac mistum.* 61 One good MS. *moxque fac.* 61 One MS. *stipula crepitante sacerdos.* 62 One of the best MSS. *traiiciat...turba*—another of the best *traiicias...turba*—two *transilias.*

1 *Marti: Nonis, &c.*, and so B. 2 Two MSS. *patet*—two *patent.* 2 Five MSS. *tuos*—four *suos.* 3 One MS. *muros cir.* 4 Two MSS. *cuilibet*, and so B. 7 One MS. *ignoti.* 10 *Manus*—several *deinde; manu*, &c. 13 One MS. *Pelion ignibus.* 14 Three MSS. *solita.* 17 Two MSS. *vehor*—two *venio.* 17 Many good MSS. *colono*—eleven *colone* (i. e. *colonæ*)—one *colonæ*, and so B. and K.

Vis ea si verbi est; cur non ego Veiovis ædem,
  Ædem non magni suspicer esse Iovis?

XXII.

FASTI. III. 523.

ANNA PERENNA.

Idibus est Annæ festum geniale Perennæ,
  Haud procul a ripis, advena Tibri, tuis.
Plebs venit, ac virides passim disiecta per herbas
  Potat, et accumbit cum pare quisque sua.
Sub Iove pars durat: pauci tentoria ponunt:
  Sunt, quibus e ramis frondea facta casa est:
Pars ibi pro rigidis calamos statuere columnis:
  Desuper extentas imposuere togas.
Sole tamen vinoque calent: annosque precantur
  Quot sumant cyathos; ad numerumque bibunt.
Invenies illic, qui Nestoris ebibat annos:
  Quæ sit per calices facta Sibylla suos.
Illic et cantant, quidquid didicere theatris;
  Et iactant faciles ad sua verba manus:
Et ducunt posito duras cratere choreas,
  Cultaque diffusis saltat amica comis.
Cum redeunt, titubant; et sunt spectacula vulgo:
  Et fortunatos obvia turba vocat.
Occurri nuper: visa est mihi digna relatu
  Pompa: senem potum pota trahebat anus.

3 One MS. *disiuncta*—one *dissecta*—one *digesta*—one *indigesta*. 4 Two MSS. *quæque suo*. 6 Heins. conj. *ramo*, and so B. 7 Several MSS. *pars sibi*—H. conj. *ubi*, and so B. 10 Several MSS. *sumunt*—one *sumas*. 15 Many MSS. *longas*—others *lætas*—*lentas*—*iunctas*. 16 One MS. *multaque*, and so B. 16 Two MSS. *cantat*. 18 One of the best MSS. *vocant*, and so B. 19 Two of the best MSS. *occurri*—the rest *occurrit*.

XXIII.

FASTI. V. 129.

LARES PRÆSTITES.

Præstitibus Maiæ Laribus videre Kalendæ
Aram constitui, signaque parva Deûm.
Voverat illa quidem Curius: sed multa vetustas
Destruit, et saxo longa senecta nocet.
Caussa tamen positi fuerat cognominis illis,
Quod præstant oculis omnia tuta suis.
Stant quoque pro nobis, et præsunt mœnibus Vrbis,
Et sunt præsentes, auxiliumque ferunt.
At canis ante pedes, saxo fabricatus eodem,
Stabat. Quæ standi cum Lare caussa fuit?
Servat uterque domum domino quoque fidus uterque,
Compita grata Deo: compita grata cani.
Exagitant et Lar et turba Diania fures:
Pervigilantque Lares; pervigilantque canes.
Bina gemellorum quærebam signa Deorum
Viribus annosæ facta caduca moræ:
Mille Lares, Geniumque ducis, qui tradidit illos,
Vrbs habet; et vici numina trina colunt.

XXIV.

FASTI. V. 663.

MERCURIUS.

Clare nepos Atlantis, ades: quem montibus olim
Edidit Arcadiis Plëias una Iovi.

1 One MS. *Præstit. festum.* 3. This is the reading of one of the best MSS. Another old MS. has *struxerat illa q. C.* while all the rest and the early editions have *Ara erat illa quidem Curibus.* 7 One MS. *prosunt.* 12 One MS. *Iovi.* 16 Four MSS. *usibus.* 16 One MS. *caduca deæ.* 17 The MSS. are in confusion here, for *Genium* we find, *gemitumque, geminumque, geminique, gremiumque, geminumque decus, geminumque ducem.* 18 Two MSS. *urbs dabit.* 18 Six MSS. *terna*—two *bina.*

1 One of the best MSS. and five others *care.* 2 Bentl. ad Hor. C. I. x. 1, conj. *uda.*

Pacis et armorum Superis imisque Deorum
Arbiter, alato qui pede carpis iter:
Læte lyræ pulsu, nitida quoque læte palæstra:
Quo didicit culte lingua favente loqui.
Templa tibi posuere Patres spectantia Circum
Idibus. Ex illo est hæc tibi festa dies.
Te, quicunque suas profitentur vendere merces,
Ture dato, tribuas ut sibi lucra rogant.
Est aqua Mercurii portæ vicina Capenæ:
Si iuvat expertis credere; numen habet.
Huc venit incinctus tunicas mercator; et urna
Purus suffita, quam ferat, haurit aquam.
Vda fit hinc laurus: lauro sparguntur ab uda
Omnia, quæ dominos sunt habitura novos.
Spargit et ipse suos lauro rorante capillos:
Et peragit solita fallere voce preces.
Ablue præteriti periuria temporis, inquit.
Ablue præterita perfida verba die.
Sive ego te feci testem, falsove citavi
Non audituri numina magna Iovis;
Sive Deum prudens alium Divamve fefelli;
Abstulerint celeres improba dicta Noti.
Et pereant veniente die periuria nobis:
Nec curent Superi, si qua locutus ero.
Da modo lucra mihi, da facto gaudia lucro;
Et face, ut emtori verba dedisse iuvet.
Talia Mercurius poscentem ridet ab alto,
Se memor Ortygias surripuisse boves.

5 One MS. *nuda quoque.* 6 So six of the best MSS. and two others. The rest *docente.* 8 Four of the best MSS. and six others *facta.* 9. 10 Four of the best MSS. and three others *profitetur......rogat*, and so B. 14 *Suffita* is a conj. of Heins. Very many MSS. *suffusa*—one of the best *suffitam*—another of the best *suffitas*, as a var. reading—one *suffecta*—three of the best *suffit aquam*, *suffit et haurit aquam.* 14 One of the best MSS. *quam ferit (gerit?)* 18 Many MSS. *incipit et.* 18 *Solitas.* 18 Many MSS. *dicere voce.* 20 Many MSS. *verba fide.* 22 Some MSS. *audituri* v. *audituro numina vana.* 25 Five of the best MSS. and ten others *et pateant.* 25 Two of the best MSS. *noctis* for *nobis.* 26 One good MS. *ego.* 29 Very many MSS. *poscentes*—three of the best *poscenti.*

XXV.

FASTI. V. 183.

FLORA.

Mater, ades, florum, ludis celebranda iocosis:
  Distuleram partes mense priore tuas.
Incipis Aprili: transis in tempora Maii.
  Alter te fugiens, cum venit alter, habet.
Cum tua sint, cedantque tibi confinia mensum;
  Convenit in laudes ille vel iste tuas.
Circus in hunc exit, clamataque palma theatris:
  Hoc quoque cum Circi munere carmen eat.
Ipsa doce quæ sis: hominum sententia fallax.
  Optima tu proprii nominis auctor eris.
Sic ego, sic nostris respondit Diva rogatis;
  Dum loquitur, vernas efflat ab ore rosas.
Chloris eram, quæ Flora vocor. Corrupta Latino
  Nominis est nostri littera Græca sono.
Chloris eram, Nymphe campi felicis, ubi audis
  Rem fortunatis ante fuisse viris.
Quæ fuerit mihi forma, grave est narrare modestæ:
  Sed generum matri repperit illa deum.
Ver erat: errabam; Zephyrus conspexit. Abibam:
  Insequitur; fugio. Fortior ille fuit.
Et dederat fratri Boreas ius omne rapinæ,
  Ausus Erecthea præmia ferre domo.
Vim tamen emendat dando mihi nomina nuptæ:
  Inque meo non est ulla querela toro.
Vere fruor semper: Semper nitidissimus annus,
  Arbor habet frondes, pabula semper humus.

1 Several MSS. *celebrata.* 2 Three MSS. *laudes.* 6 Many MSS. *ille vel ille,* and so B. 7 One of the best MSS. and three others *laudataque.* 7 One of the best MSS. and two others *triumphis.* 8 Two of the best MSS. *numine.* 9 Several MSS. *scis.* 17 Many MSS. *fuerat.* 23 Three MSS. *præmia*—one of the best *numina.* 23 *Nymphæ.* 25 One of the best MSS. and three others *per me nitid.* and so B.—one of the best *vere est*—another of the best *vere*—hence Heins. conj. *veri.* 25 Four of the best MSS. and two others *tepidissimus.*

Est mihi fecundus dotalibus hortus in agris.
  Aura fovet; liquidæ fonte rigatur aquæ.
Hunc meus implevit generoso flore maritus:
  Atque ait, Arbitrium tu, Dea, floris habe.
Sæpe ego digestos volui numerare colores;
  Nec potui. Numero copia maior erat.
Roscida cum primum foliis excussa pruina est,
  Et variæ radiis intepuere comæ;
Conveniunt pictis incinctæ vestibus Horæ,
  Inque leves calathos munera nostra legunt.
Protinus accedunt Charites; nectuntque coronas,
  Sertaque, cœlestes implicitura comas.
Prima per immensas sparsi nova semina gentes,
  Vnius tellus ante coloris erat.
Prima Therapnæo feci de sanguine florem:
  Et manet in folio scripta querela suo.
Tu quoque nomen habes cultos, Narcisse, per hortos:
  Infelix, quod non alter et alter eras!
Quid Crocon, aut Attin referam, Cinyraque creatum;
  De quorum per me vulnere surgit honor?
Forsitan in teneris tantum mea regna coronis
  Esse putes. Tangit numen et arva meum.
Si bene floruerint segetes; erit area dives.
  Si bene floruerit vinea; Bacchus erit.
Si bene floruerint oleæ, nitidissimus annus,
  Pomaque proventum temporis huius habent.
Flore semel læso pereunt viciæque fabæque:
  Et pereunt lentes, advena Nile, tuæ.
Vina quoque in magnis operose condita cellis
  Florent; et nebulæ dolia summa tegunt.
Mella meum munus. Volucres ego mella daturas
  Ad violam, et cytisos, et thyma cana voco.
Nos quoque idem facimus: tunc cum iuvenilibus annis
  Luxuriant animi, corporaque ipsa vigent.

28 Three of the best MSS. and six others *sponte*. 28 Three of the best MSS. and two others *rigantur*—one good MS. *rorantur*. 28 *Liquidis...aquis*. 31 Two of the best MSS. *disiectos*. 31 Four MSS. *narrare*. 35 Three MSS. *floribus*. 37 One of the best MSS. *arripiunt*, and so B. —one of the best *accipiunt*—one of the best *accidunt*. 39 One of the best MSS. *innumeras*. 41 *Prima ego Amyclæo*. 43 One of the best MSS. *carmen*. 43 Many MSS. *agros*. 48 Two good MSS. *tangunt*, and so B. 51 One MS. *plantæ*. 52 So three of the best MSS. The rest *poma quoque eventum*. 53 *Simul*. 53 *Vitesque*. 54 One of the best MSS. *Nile, deæ*. 58 Four MSS. *grata*—seven *summa*. 60 One of the best MSS. and another *virent*—one of the best *valent*.

XXVI.

FASTI. III. 809.

MINERVA.

Vna dies media est; et fiunt sacra Minervæ:
  Nomina quæ iunctis quinque diebus habent.
Sanguine prima vacat: nec fas concurrere ferro.
  Caussa, quod est illa nata Minerva die.
Altera, tresque super strata celebrantur arena.
  Ensibus exsertis bellica læta Dea est.
Pallada nunc pueri, teneræque ornate puellæ.
  Qui bene placarit Pallada, doctus erit.
Pallade placata, lanam mollite, puellæ;
  Discite iam plenas exonerare colos.
Illa etiam stantes radio percurrere telas
  Erudit; et rarum pectine denset opus.
Hanc cole, qui maculas læsis de vestibus aufers,
  Hanc cole, velleribus quisquis ahena paras.
Nec quisquam invita faciet bene vincula plantæ
  Pallade; sit Tychio doctior ille licet.
Et licet antiquo manibus collatus Epeo
  Sit prior; irata Pallade mancus erit.
Vos quoque, Phœbea morbos qui pellitis arte,
  Munera de vestris pauca referte Deæ.
Nec vos turba fere censu fraudata, magistri
  Spernite; discipulos attrahit illa novos.
Quique moves cœlum, tabulamque coloribus uris;
  Quique facis docta mollia saxa manu.
Mille Dea est operum: certe Dea carminis illa est.
  Si mereor, studiis adsit amica meis.

2 The MSS. vary much in this line, many *Numinaque adiunctis..... habet—habes*—one *muneraque adiunctis.....habet*—another *nominaque admotis*—B. has *nominaque a iunctis.* 5 Seven good MSS. *raso*—three *fusa*—four *sparsa*—two *plana.* 6 Very many MSS. *expertis.* 9. 10 So Heins., on the authority of six good MSS., the old reading was *Pallade placata, lanam mollire puellæ=Discant, et plenas exonerare colos.* 12 Several MSS. *densat.* 15 Four MSS. *faciat*, and so B. 18 Five of the best MSS. and many others *invita.* 21 This line appears under a very corrupt form in the greater number of MSS. even of the best class. The reading adopted by many editions is *Nec vos turba, Deam, censu fraudata, magistri=Spernite*—B. has *Nec vos turba feri c. f. m.* 22 Some good MSS. *attrahet*, and so K.

XXVII.

FASTI. VI. 419.

PALLADIUM A METELLO SERVATUM.

Mœnia Dardanides nuper nova fecerat Ilus:
  Ilus adhuc Asiæ dives habebat opes.
Creditur armiferæ signum cœleste Minervæ
  Vrbis in Iliacæ desiluisse iuga.
Cura videre fuit: vidi templumque locumque.
  Hoc superest illic Pallada Roma tenet.
Consulitur Smintheus: lucoque obscurus opaco
  Hos non mentito reddidit ore sonos:
Aetheriam servate Deam; servabitis Vrbem,
  Imperium secum transferet illa loci.
Servat, et inclusam summa tenet Ilus in arce:
  Curaque ad heredem Laomedonta venit.
Sub Priamo servata parum. Sic ipsa volebat
  Ex quo iudicio forma revicta sua est.
Seu genus Adrasti, seu furtis aptus Vlixes,
  Seu pius Æneas, eripuisse datur.
Auctor in incerto: res est Romana; tuetur
  Vesta, quod assiduo lumine cuncta videt.
Heu quantum timuere Patres, quo tempore Vesta
  Arsit, et est tectis obruta pæne suis!
Flagrabant sancti sceleratis ignibus ignes:
  Mistaque erat flammæ flamma profana piæ.
Attonitæ flebant, demisso crine, ministræ:
  Abstulerat vires corporis ipse timor.
Provolat in medium, et magna, Succurrite, voce,
  Non est auxilium flere, Metellus ait.
Pignora virgineis fatalia tollite palmis:
  Non ea sunt voto, sed rapienda manu.

3 Two of the best MSS. *sig. vitale,* probably a corruption of *fatale.* 6 *Illi* two of the best MSS.—almost all the rest *illic,* and so B. and K. 13 Many MSS. *volebas.* 14 *Reiecta*—two MSS. *relicta*—one of the best *relata tuo est.* 14 The best MSS. have either *sua est* or *suo est,* and so B. 15 Very many MSS. *gener.* 16 *Datur* in one of the best MSS.—almost all the rest *ferunt*—one *eripuisse eam.* 20 Two of the best MSS. *adytis,* and so B. 22 One of the best MSS. *proterva.* 25 Four MSS. *viva succ.* 26 Very many MSS. *officium.* 27 Several MSS. *flammis.*

Me miserum! dubitatis? ait. Dubitare videbat,
Et pavidas posito procubuisse genu.
Haurit aquas: tollensque manus, Ignoscite, dixit,
Sacra: vir intrabo non adeunda viro.
Si scelus est: in me commissi pœna redundet.
Sit capitis damno Roma soluta mei.
Dixit, et irrupit: factum Dea rapta probavit;
Pontificisque sui munere tuta fuit.
Nunc bene lucetis sacræ sub Cæsare flammæ:
Ignis in Iliacis nunc erit, estque, focis.
Nullaque dicetur vittas temerasse sacerdos
Hoc Duce: nec viva defodietur humo.
Sic incesta perit: quia quam violavit, in illam
Conditur: et Tellus Vestaque numen idem est.

XXVIII.

FASTI. III. 713.

BACCHUS.

Tertia post Idus lux est celeberrima Baccho.
Bacche, fave vati; dum tua festa cano.
Nec referam Semelen: ad quam nisi fulmina secum
Iupiter adferret, parvus inermis eras:
Nec, puer ut posses maturo tempore nasci,
Expletum patrio corpore matris onus.
Sithonas, et Scythicos longum enumerare triumphos;
Et domitas gentes, turifer Inde, tuas.
Tu quoque Thebanæ mala præda tacebere matris;
Inque tuum Furiis acte, Lycurge, genu.
Ecce libet subitos pisces, Tyrrhenaque monstra,
Dicere. Sed non est carminis huius opus.

29 One good MS. *dubitatis adhuc.* 32 One of the best MSS. *sacra ait.* 35 *Eripuit—arripuit—irripuit.* 41 Many MSS. *in illa.*

4 Some good MSS. *erat,* and so K. Heins. conj. *partus inermis eras.* 6 Two MSS. *femore.* 6 Most MSS. *opus.* 7 Many MSS. *Bistonas.* 7 Very many MSS *longum est narrare,* and so K. 9 Three of the best MSS. *male.*

Carminis huius opus, caussas expromere, quare
  Vilis anus populos ad sua liba vocet.
Ante tuos ortus aræ sine honore fuerunt,
  Liber, et in gelidis herba reperta focis.
Te memorant, Gange totoque Oriente subacto,
  Primitias magno seposuisse Iovi.
Cinnama tu primus captivaqne tura dedisti,
  Deque triumphato viscera tosta bove.
Nomine ab auctoris ducunt Libamina nomen,
  Libaque: quod sacris pars datur inde focis.
Liba Deo fiunt: succis quia dulcibus ille
  Gaudet, et a Baccho mella reperta ferunt.
Ibat arenoso Satyris comitatus ab Hebro:
  Non habet ingratos fabula nostra iocos:
Iamque erat ad Rhodopen, Pangæaque florida ventum:
  Æriferæ comitum concrepuere manus.
Ecce novæ coëunt volucres tinnitibus actæ:
  Quaque movent sonitus æra, sequuntur apes.
Colligit errantes, et in arbore claudit inani
  Liber: et inventi præmia mellis habet.
Vt Satyri levisque senex tetigere saporem:
  Quærebant flavos per nemus omne favos.
Audit in exesa stridorem examinis ulmo:
  Adspicit et ceras, dissimulatque senex:
Vtque piger pandi tergo residebat aselli:
  Applicat hunc ulmo corticibusque cavis.
Constitit ipse super ramoso stipite nixus:
  Atque avide trunco condita mella petit.
Millia crabronum coëunt, et vertice nudo
  Spicula defigunt, oraque summa notant.
Ille cadit præceps, et calce feritur aselli:
  Inclamatque suos, auxiliumque rogat.
Concurrunt Satyri, turgentiaque ora parentis
  Rident. Percusso claudicat ille genu.
Ridet et ipse Deus: limumque inducere monstrat.
  Hic paret monitis, et linit ora luto.

14 Four of the best MSS. and three others *Vitisator*. 16 One MS. *calidis*. 22 *Sanctis*. 23 Very many MSS. *dulcibus idem*. 27 *Pang. flamina—flumina—Gangeaque flumina*. 30 Some of the best MSS. have *quoque* or *quosque*. 33 Many MSS. *lenisque*—three *lætusque*—two *graviorque*—one *dulcemque*. 35 About twenty MSS. *in excelsa*—two *in extrema*. 36 *Et celat*. 37 One MS. *resedit*—one *consedit*. 39 Three of the best MSS. *nexus*. 42 Many MSS. *prima*, Heins. conj. *sima*.

Melle pater fruitur: liboque infusa calenti
  Iure repertori candida mella damus.
Femina cur præstet, non est rationis opertæ,
  Femineos thyrso concitat ille choros.
Cur anus hoc faciat, quæris; vinosior ætas
  Hæc est, et gravidæ munera vitis amans.
Cur hedera cincta est? hedera est gratissima Baccho,
  Hoc quoque cur ita sit, dicere nulla mora est.
Nysiades Nymphæ, puerum quærente noverca,
  Hanc frondem cunis opposuere novis.
Restat, ut inveniam, quare toga libera detur
  Lucifero pueris, candide Bacche, tuo.

XXIX.

FASTI. IV. 179.

CYBELE.

Ter sine perpetuo cœlum versetur in axe;
  Ter iungat Titan, terque resolvat equos;
Protinus inflexo Berecyntia tibia cornu
  Flabit, et Idææ festa Parentis erunt.
Ibunt semimares, et inania tympana tundent;
  Æraque tinnitus ære repulsa dabunt.
Ipsa sedens molli comitum cervice feretur
  Vrbis per medias exululata vias.
Scena sonat, ludique vocant. Spectate, Quirites;
  Et Fora Marte suo litigiosa vacent.
Quærere multa libet: sed me sonus æris acuti
  Terret, et horrendo lotos adunca sono.
Da, Dea, quas sciter, doctas, Cybeleïa, neptes.
  Audit: et has curæ iussit adesse meæ.

50 So all the best MSS.—the rest *splendida*—two *mella reperta.* 51 Three of the best MSS. *presset—præsit—pressit—præstat.* 58 *Apposuere* B.—*Nysiadas Nymphas...opposuisse ferunt—apposuisse.* 60 So four of the best MSS. and six others—we find also *Luciferis pueris... tuis—Luce geri pueris...tua,* &c.

3 One MS. *tympana cornu.* 9 Many MSS. *vacant.* 9 Many MSS. *spectare.* 13 So one good MS.—most have *quam scite*—three *quem sciter*—one *quæ scitor.* 14 So four of the best MSS.—the rest *vidit.*

Pandite, mandati memores, Heliconis alumnæ,
Gaudeat assiduo cur Dea Magna sono.
Sic ego: sic Erato: mensis Cythereïus illi
Cessit; quod teneri nomen Amoris habet:
Reddita Saturno sors hæc erat; Optime regum,
A nato sceptris excutiere tuis.
Ille suam metuens, ut quæque erat edita, prolem
Devorat; immersam visceribusque tenet.
Sæpe Rhea questa est toties fecunda, nec unquam
Mater; et indoluit fertilitate sua.
Iupiter ortus erat. Pro magno teste vetustas
Creditur. Acceptam parce movere fidem.
Veste latens saxum cœlesti gutture sedit.
Sic genitor fatis decipiendus erat.
Ardua iam dudum resonat tinnitibus Ide;
Tutus ut infanti vagiat ore puer.
Pars clypeos rudibus, galeas pars tundit inanes:
Hoc Curetes habent, hoc Corybantes opus.
Res latuit patrem: priscique imitamina facti
Æra Deæ comites raucaque terga movent.
Cymbala pro galeis, pro scutis tympana pulsant:
Tibia dat Phrygios, ut dedit ante, modos.
Desierat. Cœpi: cur huic genus acre leonum
Præbeat insolitas ad iuga curva iubas?
Desieram. Cœpit: feritas mollita per illam
Creditur., Id curru testificata suo est.
At cur turrita caput est ornata corona?
An primis turres urbibus illa dedit?
Hoc quoque, dux operis, moneas precor; unde petita
Venerit? An nostra semper in urbe fuit.
Dindymon, et Cybelen et amœnam fontibus Iden
Semper, et Iliacas Mater amavit opes.
Cum Troiam Æneas Italos portaret in agros:
Est Dea sacriferas pæne secuta rates.

25 One of the best MSS. *magna*, and so B. 27 One good MS. *viscere*, and so B.—three *gurgite*. 31 Very many MSS. *manibus*—four good ones *sudibus*—two of the best *rudibus*. 33 Seven of the best MSS. have *Res latuit; priscique manent imitamina facti*. 37 Three of the best MSS. *leones*, and so B. 38 About forty MSS. *præbeat*—the rest *præbent*. 38 Many MSS. *comas*. 41 Many MSS. *turrifera*—two *turrifica*. 41 One of the best MSS. and many others *ornata*—the rest *onerata*. 42 Two of the best MSS. *An Phrygiis*, and so B. 45 Four MSS. *frondibus*.

Sed nondum fatis Latio sua numina posci
  Senserat: assuetis substiteratque locis.
Post, ut Roma potens opibus iam sæcula quinque
  Vidit, et edomito sustulit orbe caput:
Carminis Euboici fatalia verba sacerdos
  Inspicit. Inspectum tale fuisse ferunt:
Mater abest; Matrem iubeo, Romane, requiras.
  Cum veniet, casta est accipienda manu.
Obscuræ sortis Patres ambagibus errant:
  Quæve parens absit, quove petenda loco.
Consulitur Pæan; Divumque arcessite Matrem,
  Inquit: in Idæo est invenienda iugo.
Mittuntur proceres. Phrygiæ tum sceptra tenebat
  Attalus; Ausoniis rem negat ille viris.
Mira canam: longo tremuit cum murmure tellus;
  Et sic est adytis Diva locuta suis:
Ipsa peti volui: ne sit mora: mitte volentem
  Dignus Roma locus, quo Deus omnis eat.
Ille soni terrore pavens, Proficiscere, dixit;
  Nostra eris; in Phrygios Roma refertur avos.
Protinus innumeræ cædunt pineta secures
  Illa, quibus fugiens Phryx pius usus erat.
Mille manus coëunt: et picta coloribus ustis
  Cœlestum Matrem concava puppis habet.
Illa sui per aquas fertur tutissima nati;
  Longaque Phrixeæ stagna sororis adit:
Rhœteumque rapax, Sigeaque litora transit;
  Et Tenedum et veteres Eëtionis opes.
Cyclades excipiunt, Lesbo post terga relicta;
  Quaque Carysteis frangitur unda vadis.
Transit et Icarium, lapsas ubi perdidit alas
  Icarus, et vastæ nomina fecit aquæ.
Tum læva Creten, dextra Pelopeïdas undas
  Deserit: et Veneri sacra Cythera petit.
Hinc mare Trinacrium, candens ubi tingere ferrum
  Brontes, et Steropes, Acmonidesque solent:

49 *Nomina—munera.* 51 One MS. *bis sæcula.* 52 Many MSS. *e domito.* 53 One MS. *fat. signa.* 59 K. has *et Idæo.* 69 One MS. *scindunt.* 70 Four MSS. *Phryx puer.* 72 *Cælestem.* 73 Four of the best MSS. and two others *iustissima*—the same number *cultissima.* 75 So two of the best MSS.—the rest *capax.* 76 *Tenedum veteres*, and so B. 79 Very many MSS. *lassas.* 83 Two MSS. *fingere.* 84 Two of the best MSS. *Brontesque et Steropes*, and so B.

Æquoraque Afra legit, Sardoaque regna sinistris
Prospicit a remis, Ausoniamque tenet.
Ostia contigerat, qua se Tiberinus in altum
Dividit, et campo liberiore natat.
Omnis Eques, mistaque gravis cum Plebe Senatus,
Obvius ad Tusci fluminis ora venit.
Procedunt pariter matres, natæque, nurusque;
Quæque colunt sanctos virginitate focos.
Sedula fune viri contento brachia lassant.
Vix subit adversas hospita navis aquas.
Sicca diu tellus fuerat: sitis usserat herbas:
Sedit limoso pressa carina vado:
Quisquis adest operi, plus quam pro parte laborat;
Adiuvat et fortes voce sonante manus.
Illa velut medio stabilis sedet insula ponto.
Attoniti monstro stantque paventque viri.
Claudia Quinta genus Clauso referebat ab alto;
Nec facies impar nobilitate fuit.
Casta quidem; sed non et credita. Rumor iniquus
Læserat, et falsi criminis acta rea est.
Cultus, et ornatis varie prodisse capillis,
Obfuit: ad rigidos promtaque lingua senes.
Conscia mens recti famæ mendacia risit:
Sed nos in vitium credula turba sumus.
Hæc ubi castarum processit ab agmine matrum,
Et manibus puram fluminis hausit aquam;
Ter caput irrorat, ter tollit in æthera palmas.
Quicunque adspiciunt, mente carere putant.
Submissoque genu, vultus in imagine Divæ
Figit, et hos edit, crine iacente, sonos:
Supplicis, alma, tuæ, genetrix fecunda Deorum,
Accipe sub certa conditione preces.

85 Two MSS. *Litoraque.* 86 Some *respicit*—others *despicit*—one of the best *adspicit.* 88 One MS. *fluit,* a gloss. 91 The reading in the text is a conj. of Heins. Two of the best MSS. have *natique nurusque* —the rest *natique virique.* 92 One of the best MSS. *castos*—four *sacros.* 94 *Vix tulit.* 94 Two MSS. *adversis...aquis.* 96 One of the best MSS. *arenoso.* 96 Three MSS. *fessa carina.* 97 One of the best MSS. *operis.* 98 One MS. *tonante.* 101 Neapolis reads *ab Atta,* see notes. 103 So the best MSS.—the rest *est credita.* 106 Many MSS. *sonos.* 107 Some of the best MSS. *mens veri.* 107 *Ridet.* 109 One of the best MSS. *procedit.* 109 Two of the best MSS. *ad agmina.* 110 *Haurit.* 111 *Ad æthera.* 115 One MSS. *facunda.*

Casta negor. Si tu damnas; meruisse fatebor.
  Morte luam pœnas iudice victa Dea.
Sed, si crimen abest, tu nostræ pignora vitæ
  Re dabis, et castas casta sequere manus.
Dixit; et exiguo funem conamine traxit.
  Mira, sed et scena testificata loquar.
Mota Dea est; sequiturque ducem, laudatque sequendo.
  Index lætitiæ fertur in astra sonus.
Fluminis ad flexum veniunt: Tiberina priores
  Ostia dixerunt, unde sinister abit.
Nox aderat: querno religant a stipite funem:
  Dantque levi somno corpora functa cibo.
Lux aderat: querno solvunt a stipite funem:
  Ante tamen posito tura dedere foco.
Ante coronatam puppim sine labe iuvencam
  Mactarunt, operum coniugiique rudem.
Est locus, in Tiberin qua lubricus influit Almo,
  Et nomen magno perdit ab amne minor.
Illic purpurea canus cum veste sacerdos
  Almonis Dominam sacraque lavit aquis.
Exululant comites, furiosaque tibia flatur;
  Et feriunt molles taurea terga manus.
Claudia præcedit læto celeberrima vultu;
  Credita vix tandem teste pudica Dea.
Ipsa sedens plaustro porta est invecta Capena:
  Sparguntur iunctæ flore recente boves.
Nasica accepit: templi non perstitit auctor.
  Augustus nunc est: ante Metellus erat.

118 One MS. *indice.* 119 One MS. *curæ.* Gronov. conj. *vittæ.* 120 One of the best MSS. and seven others *reddas, et...sequare*—two *reddes, et......sequare.* 126 Many MSS. *atria.* 131 One of the best MSS. *coronarum*—five *coronatam*—the rest *coronarunt.* Heins. conj. *coronata puppi,* and so B. 133 Seven MSS. *Tiberi.* 133 One MS. *quem*—another *quo.* 135 Seven MSS. *castus.* 139 One MS. *procedit.* 143 Four of the best MSS. and three others *tunc exstitit,* and so B.—six of the best and others *non perstitit*—others have *non exstitit—non præstitit—non substitit—nam præstitit—tunc perstitit.*

XXX.

FASTI. II. 83.

ARION.

Quod mare non novit, quæ nescit Ariona tellus?
  Carmine currentes ille tenebat aquas.
Sæpe, sequens agnam, lupus est hac voce retentus
  Sæpe avidum fugiens restitit agna lupum:
Sæpe canes leporesque umbra cubuere sub una;
  Et stetit in saxo proxima cerva leæ:
Et sine lite loquax cum Palladis alite cornix
  Sedit; et accipitri iuncta columba fuit.
Cynthia sæpe tuis fertur, vocalis Arion;
  Tamquam fraternis obstupuisse modis.
Nomen Arionium Siculas impleverat urbes;
  Captaque erat lyricis Ausonis ora sonis.
Inde domum repetens puppim conscendit Arion;
  Atque ita quæsitas arte ferebat opes.
Forsitan, infelix, ventos undamque timebas.
  At tibi nave tua tutius æquor erat.
Namque gubernator destricto constitit ense,
  Ceteraque armata conscia turba manu.
Quid tibi cum gladio? dubiam rege, navita, pinum,
  Non sunt hæc digitis arma tenenda tuis.
Ille metu pavidus, Mortem non deprecor, inquit:
  Sed liceat sumta pauca referre lyra.
Dant veniam, ridentque moram. Capit ille coronam:
  Quæ possit crines, Phœbe, decere tuos.
Induerat Tyrio bis tinctam murice pallam:
  Reddidit icta suos pollice chorda sonos;
Flebilibus veluti numeris canentia dura
  Traiectus penna tempora cantat olor.

2 Two MSS. *torrentes.* 3 All MSS. except one *a voce.* 4 Five MSS. *respicit.* 5 Very many MSS. *iacuere*—one *latuere.* 6 One MS. *infestæ prox.* 7 Ten MSS. *corvus.* 11 Several MSS. *oras.* 12 Three MSS. *modis.* 17 One MS. *Iamque.* 19 All except two have *puppim* or *puppem.* 21 All the MSS. have *pavidus*—one as a various reading gives *vacuus*, and so B., see note. 24 *Posset.* 25 Many MSS. *induit et.* 25 One MS. *depictam*—some edd. *distinctam.* 27 Three MSS. *candentia.* 28 Four MSS. *Threicius.*

Protinus in medias ornatus desilit undas.
  Spargitur impulsa cærula puppis aqua.
Inde, fide maius, tergo delphina recurvo
  Se memorant oneri supposuisse novo.
Ille sedens citharamque tenet, pretiumque vehendi
  Cantat, et æquoreas carmine mulcet aquas.
Di pia facta vident. Astris delphina recepit
  Iupiter, et stellas iussit habere novem.

XXXI.

FASTI. II. 305.

HERCULES ET OMPHALE.

Forte comes dominæ iuvenis Tirynthius ibat:
  Vidit ab excelso Faunus utrumque iugo.
Vidit, et incaluit, Montanaque numina, dixit,
  Nil mihi vobiscum est: hæc meus ardor erit.
Ibat orodatis humeros perfusa capillis
  Mæonis, aurato conspicienda sinu.
Aurea pellebant rapidos umbracula soles:
  Quæ tamen Herculeæ sustinuere manus.
Iamque nemus Bacchi, Tmoli vineta, tenebat,
  Hesperus et fusco roscidus ibat equo.
Antra subit, tophis laqueataque pumice vivo.
  Garrulus in primo limine rivus erat.
Dumque parant epulas potandaque vina ministri;
  Cultibus Alciden instruit illa suis.
Dat tenues tunicas, Gætulo murice tinctas:
  Dat teretem zonam, qua modo cincta fuit.
Ventre minor zona est: tunicarum vincla relaxat,
  Vt possit vastas exseruisse manus.

34 One MS. *pectine.*

2 *Loco.* 7 Eleven MSS. *rapidos*—the rest *tepidos.* 11 Ten MSS. have *laqueataque*—the rest *laqueata et.* 12 Two MSS. *limite.* 17 One of the best MSS. *vincula laxant*—three *vincula laxat*—one *claustra relaxat.* 18 All the MSS. except three *magnas.*

Fregerat armillas non illa ad brachia factas,
  Scindebant magni vincula parva pedes.
Ipsa capit clavamque gravem, spoliumque leonis,
  Conditaque in pharetra tela minora sua.
Sic epulis functi, sic dant sua corpora somno;
  Et positis iuxta secubuere toris.

XXXII.

FASTI. II. 193.

FABIORUM CLADES.

Idibus agrestis fumant altaria Fauni,
  Hic ubi discretas insula rumpit aquas.
Hæc fuit illa dies, in qua Veientibus arvis
  Ter centum Fabii, ter cecidere duo.
Vna domus vires et onus susceperat urbis:
  Sumunt gentiles arma professa manus.
Egreditur castris miles generosus ab ìsdem;
  E quìs dux fieri quilibet aptus erat.
Carmentis portæ dextro via proxima Iano est,
  Ire per hanc noli, quisquis es; omen habet.
Illa fama refert Fabios exisse trecentos,
  Porta vacat culpa, sed tamen omen habet.
Vt celeri passu Cremeram tetigere rapacem,
  Turbidus hibernis ille fluebat aquis;
Castra loco ponunt, destrictis ensibus ipsi
  Tyrrhenum valido Marte per agmen eunt.
Non aliter, quam cum Libyca de rupe leones
  Invadunt sparsos lata per arva greges.
Diffugiunt hostes, inhonestaque vulnera tergo
  Accipiunt: Tusco sanguine terra rubet.

20 Six MSS. *stringebant magnos*, and so B.—one *cingebant*—one *rumpebant*. 21 One MS. *rapit*. 23 One MS. *pectora*.

3 One MS. *Volscentibus*. 3 Several MSS. *armis*. 5 One MS. *curas*. 6 Two MSS. *sumite*. 9 Several MSS. *dextra*. 11. 12 These lines omitted in some MSS. 13 Three MSS. *tenuere*. 14 *Turgidus*. 14 One MS. *tumebat*. 17 Many MSS. *de gente*—one *tellure*.

Sic iterum, sic sæpe cadunt. Vbi vincere aperte
Non datur, insidias armaque cæca parant.
Campus erat: campi claudebant ultima colles,
Silvaque montanas occulere apta feras.
In medio paucos, armentaque rara relinquunt:
Cetera virgultis abdita turba latet.
Ecce velut torrens undis pluvialibus auctus,
Aut nive, quæ Zephyro victa tepente fluit,
Per sata perque vias fertur, nec, ut ante solebat,
Riparum clausas margine finit aquas:
Sic Fabii latis vallem discursibus implent;
Quosque vident, sternunt: nec metus alter inest.
Quo ruitis, generosa domus? male creditur hosti.
Simplex nobilitas, perfida tela cave.
Fraude perit virtus. In apertos undique campos
Prosiliunt hostes, et latus omne tenent.
Quid faciant pauci contra tot millia fortes?
Quidve, quod in misero tempore restet, habent?
Sicut aper, silvis longe Laurentibus actus,
Fulmineo celeres dissipat ore canes;
Mox tamen ipse perit: sic non moriuntur inulti;
Vulneraque alterna dantque feruntque manu.
Vna dies Fabios ad bellum miserat omnes:
Ad bellum missos perdidit una dies.
Vt tamen Herculeæ superessent semina gentis,
Credibile est ipsos consuluisse Deos.
Nam puer impubes, et adhuc non utilis armis,
Vnus de Fabia gente relictus erat:
Scilicet ut posses olim tu, Maxime, nasci;
Cui res cunctando restituenda foret.

22 Almost all the MSS. *tecta parant*—one only *cæca*—one *cæcata*—one *sæva*. 23 Five MSS. *cingebant*. 23 Two MSS. *valles*. 24 Two MSS. *occulit apta*—very many *occulit alta*—one *occulere alta*. 26 Three MSS. *turma*. 28 One MS. *Zephyro mota*—one *monte*—two *vere*—one *sole*. 28 Many MSS. *repente*, and so B. 28 Three MSS. *cadet*. 30 Three MSS. *claudit*—one *fluit*—three *fovit*—one *findit*—one *fundit*. 32 One MS. *cædunt*—one *feriunt*—eight *spernunt*, which is adopted by K. and B. 38 Many MSS. *restet, adest*. 39 *Latrantibus*—*latratibus*. 40 One MS. *fulmineus*. 47 Five MSS. *annis*.

XXXIII.

FASTI. I. 587.

AGNOMINA.

Idibus in magni castus Iovis æde sacerdos
  Semimaris flammis viscera libat ovis;
Redditaque est omnis populo provincia nostro;
  Et tuus Augusto nomine dictus avus.
Perlege dispositas generosa per atria ceras;
  Contigerunt nulli nomina tanta viro.
Africa victorem de se vocat: alter Isauras,
  Aut Cretum domitas testificatur opes.
Hunc Numidæ faciunt, illum Messana superbum,
  Ille Numantina traxit ab urbe notam.
Et mortem et nomen Druso Germania fecit;
  Me miserum virtus quam brevis illa fuit!
Si petat a victis; tot sumat nomina Cæsar,
  Quot numero gentes maximus orbis habet.
Ex uno quidam celebres, aut torquis ademtæ,
  Aut corvi titulos auxiliaris habent.
Magne, tuum nomen rerum mensura tuarum est:
  Sed qui te vicit, nomine maior erat.
Nec gradus est ultra Fabios cognominis ullus.
  Illa domus meritis Maxima dicta suis.
Sed tamen humanis celebrantur honoribus omnes;
  Hic socium summo cum Iove nomen habet.
Sancta vocant augusta patres: augusta vocantur
  Templa, sacerdotum rite dicata manu.
Huius et augurium dependet origine verbi,
  Et quodcunque sua Iupiter auget ope.
Augeat imperium nostri ducis, augeat annos,
  Protegat et vestras querna corona fores.
Auspicibusque Deis tanti cognominis heres
  Omine suscipiat, quo Pater, orbis onus.

2 Two MSS. *flammas*—B. conj. *flamma*. 5 Six MSS. *cinerosa*—others *numerosa*—*annosa*. 6 Several MSS. *contigerant*—others *contigerint*—one only *contigerunt*. 13 *Sumet*. 15 *Ademti*—*adeptæ*—*adepti*. 18 Good MSS. *te quoque maior*. 22 Forty MSS. *numen*. 25 Many MSS. *originis urbi*. 30 *Urbis onus*.

XXXIV.

TRIST. I. iii.

NARRAT DIGRESSUM, GEMITUSQUE LUCTUSQUE SUORUM.

Cum subit illius tristissima noctis imago,
  Qua mihi supremum tempus in Vrbe fuit:
Cum repeto noctem, qua tot mihi cara reliqui,
  Labitur ex oculis nunc quoque gutta meis.
Iam prope lux aderat, qua me discedere Cæsar
  Finibus extremæ iusserat Ausoniæ.
Nec mens, nec spatium fuerat satis apta parandi
  Torpuerant longa pectora nostra mora.
Non mihi servorum, comitis non cura legendi:
  Non aptæ profugo vestis opisve fuit.
Non aliter stupui, quam qui Iovis ignibus ictus
  Vivit, et est vitæ nescius ipse suæ.
Vt tamen hanc animi nubem dolor ipse removit,
  Et tandem sensus convaluere mei;
Alloquor extremum mœstos abiturus amicos,
  Qui modo de multis unus et alter erant.
Vxor amans flentem flens acrius ipsa tenebat;
  Imbre per indignas usque cadente genas.
Nata procul Libycis aberat diversa sub oris:
  Nec poterat fati certior esse mei.
Quocunque adspiceres, luctus gemitusque sonabant:
  Formaque non taciti funeris intus erat.
Femina virque meo, pueri quoque, funere mœrent:
  Inque domo lacrimas angulus omnis habet.
Si licet exemplis in parvo grandibus uti;
  Hæc facies Troiæ, cum caperetur, erat.
Iamque quiescebant voces hominumque canumque:
  Lunaque nocturnos alta regebat equos.

2 One MS. *quæ*, and so B.—one *quod*. 3 One MS. *recolo*. 4 Some MSS. *tunc*, and so M.—one *humida gutta*. 5 Three MSS. *nox aderat*. 7 A few MSS. *fuerant*, and so B. 7 One MS. *paranti*, and so B.—one *paratu*. 9 *Comites* 11 *Actus—ustus*. 13 One MS. *animo*, and so B.—one *animam*. 14 *Ut*. 17 One MS. *movebat*—one *dolebat*—one *timebat*. 19 Three MSS. *divisa*—one *divulsa*. 19 One MS. *Libycas...oras*. 22 *Quodcunque* is a misprint in B. 25 *Scilicet*. 25 One MS. *in parvos*.

Hanc ego suspiciens, et ab hac Capitolia cernens,
Quæ nostro frustra iuncta fuere Lari;
Numina vicinis habitantia sedibus, inquam,
Iamque oculis nunquam templa videnda meis;
Dîque relinquendi, quos Vrbs habet alta Quirini;
Este salutati tempus in omne mihi!
Et quamquam sero clypeum post vulnera sumo;
Attamen hanc odiis exonerate fugam;
Cœlestique viro, quis me deceperit error,
Dicite; pro culpa ne scelus esse putet.
Vt, quod vos scitis, pœnæ quoque sentiat auctor.
Placato possum non miser esse Deo.
Hac prece adoravi Superos ego: pluribus uxor,
Singultu medios impediente sonos.
Illa etiam ante Lares passis prostrata capillis
Contigit exstinctos ore tremente focos:
Multaque in adversos effudit verba Penates,
Pro deplorato non valitura viro.
Iamque moræ spatium nox præcipitata negabat,
Versaque ab axe suo Parrhasis Arctos erat.
Quid facerem? blando patriæ retinebar amore:
Vltima sed iussæ nox erat illa fugæ.
Ah quoties aliquo dixi properante, Quid urges?
Vel, quo festines ire, vel unde, vide.
Ah quoties certam me sum mentitus habere
Horam, propositæ quæ foret apta viæ.
Ter limen tetigi; ter sum revocatus: et ipse
Indulgens animo pes mihi tardus erat.
Sæpe, Vale dicto, rursus sum multa locutus;
Et quasi discedens oscula summa dedi.
Sæpe eadem mandata dedi: meque ipse fefelli,
Respiciens oculis pignora cara meis.

29 Many MSS. *et adhuc*—four *hæc et*—four *et ad hanc.* 34 *Meum*—*mei.* 35 Several MSS. *funera.* 39 Five MSS. *ut quod sentitis*—one *utque ea vos scitis.* 40 Two MSS. *possim.* 42 One MS. *præpediente,* and so B. 43 Several MSS. *ante aras.* 43 Very many MSS. *sparsis.* 43 The MSS. vary much here, we find *prostrata*—*abstracta*—*attracta*—*intracta*—*contracta*—*attacta*—*proiecta*—*abiecta*—*accincta*—*ablata*—*diffusa*—*attrata* (*atrata*) &c. 44 Eight MSS. *æternos*—one *externos*—five *exstructos*—one *antiquos.* 44 One MS. *ore premente,* which is corrupt. 45 The MSS. *adversos*—H. conj. *aversos,* and so B.—one *offensos,* a gloss. 48 Two MSS. *visaque.* 49 One MS. *tangebar.* 50 *Moræ.* 52 Five good MSS. *festines*—the rest *festinas.* 54 Many MSS. *fugæ.* 55 *Ab ipso.* 58 Ten MSS. *oscula multa.*

Denique, Quid propero? Scythia est, quo mittimur, inquam:
  Roma relinquenda est: utraque iusta mora est:
Vxor in æternum vivo mihi viva negatur;
  Et domus, et fidæ dulcia membra domus.
Quosque ego dilexi fraterno more sodales;
  O mihi Thesea pectora iuncta fide!
Dum licet, amplectar: nunquam fortasse licebit
  Amplius. In lucro est quæ datur hora mihi.
Nec mora; sermonis verba imperfecta relinquo,
  Complectens animo proxima quæque meo.
Dum loquor, et flemus; cœlo nitidissimus alto
  Stella gravis nobis, Lucifer ortus erat.
Dividor haud aliter, quam si mea membra relinquam:
  Et pars abrumpi corpore visa suo est.
[Sic doluit Priamus tunc cum in contraria versus
  Vltores habuit proditionis equus.]
Tum vero exoritur clamor gemitusque meorum;
  Et feriunt mœstæ pectora nuda manus.
Tum vero coniux humeris abeuntis inhærens
  Miscuit hæc lacrimis tristia dicta meis:
Non potes avelli: simul ah simul ibimus, inquit:
  Te sequar; et coniux exsulis exsul ero.
Et mihi facta via est: et me capit ultima tellus.
  Accedam profugæ sarcina parva rati.
Te iubet e patria discedere Cæsaris ira;
  Me pietas. Pietas hæc mihi Cæsar erit.
Talia tentabat: sicut tentaverat ante:
  Vixque dedit victas utilitate manus.
Egredior, sive illud erat sine funere ferri,
  Squalidus immissis hirta per ora comis.
Illa dolore amens tenebris narratur obortis
  Semianimis media procubuisse domo.

61 *Quo propero—quid properas.* 61 *Mittitur.* 62 *Est* is wanting in four MSS., and so B. 65 Three MSS. *fraterno dilexi*, and so B. 66 One MS. *pignora.* 67 Several good MSS. *amplector.* 68 One MS. *lucro quæ...mihi est*, and so B. 74 Very many of the best MSS. *meo est.* 75. 76 So this couplet appears in almost all MSS. It is considered hopelessly corrupt. One conj. will suffice. *Sic doluit Mettus... versos...equos*—see notes. 77. 78 This couplet is wanting in one MS. 80 Six MSS. *suis*, and so B. 81 Many MSS. *simul hinc.* 81 A few MSS. *ibimus ambo.* 87 All the best MSS. *sicut*—many others *sic et*, and so B. 89 Two MSS. *cum funere.* 91 One MS. *dolore gravis*, and so B.—several *gemens*—one *canens*—one *mei.* 91 Three MSS. *lacrymis* for *tenebris.* Vid. Heroid. xiii. 23. 92 Two MSS. *procubuisse via.*

Vtque resurrexit, fœdatis pulvere turpi
  Crinibus, et gelida membra levavit humo;
Se modo, desertos modo complorasse Penates;
  Nomen et erepti sæpe vocasse viri:
Nec gemuisse minus, quam si natæve meumve
  Vidisset structos corpus habere rogos:
Et voluisse mori: moriendo ponere sensus:
  Respectuque tamen non periisse mei.
Vivat: et absentem, quoniam sic fata tulerunt,
  Vivat, et auxilio sublevet usque suo.

XXXV.

TRIST. III. x.

QUA DOCET OVIDIUS MANET ORBIS PARTE FUGATUS.

Si quis adhuc istic meminit Nasonis ademti,
  Et superest sine me nomen in Vrbe meum;
Suppositum stellis nunquam tangentibus æquor
  Me sciat in media vivere barbarie.
Sauromatæ cingunt, fera gens, Bessique, Getæque:
  Quam non ingenio nomina digna meo!
Dum tamen aura tepet; medio defendimur Istro.
  Ille suis liquidus bella repellit aquis.
At cum tristis hyems squalentia protulit ora,
  Terraque marmoreo candida facta gelu est:
[Dum patet et Boreas et nix iniecta sub Arcto;
  Tum liquet has gentes axe tremente premi.]
Nix iacet: et iactam nec Sol pluviæve resolvunt:
  Indurat Boreas, perpetuamque facit.

94 One MS. *e gelida*—three *et madida*—one *media.* 99 Two MSS. *et moriendo*, and so B.—one *moriendoque* (!) 100 Three MSS. *posuisse*, and so B.—four *voluisse.* 102 *Vivat* is probably corrupt. B. conj. *servet.*

6 Very many MSS. *quæ non.* 8 About twenty-seven MSS. *liquidis.* 10 So three MSS.—others *est candida facta gelu*, and so M.—others altogether omit *est.* 11. 12 This couplet is by most editors considered either spurious or hopelessly corrupt. The MSS. are in great confusion—see notes.

Ergo, ubi delicuit nondum prior, altera venit:
Et solet in multis bima manere locis.
Tantaque commoti vis est Aquilonis, ut altas
Æquet humo turres, tectaque rapta ferat.
Pellibus, et sutis arcent mala frigora braccis;
Oraque de toto corpore sola patent.
Sæpe sonant moti glacie pendente capilli,
Et nitet inducto candida barba gelu:
Nudaque consistunt, formam servantia testæ,
Vina: nec hausta meri, sed data frusta bibunt.
Quid loquar, ut vincti concrescant frigore rivi,
Deque lacu fragiles effodiantur aquæ?
Ipse, papyrifero qui non angustior amne
Miscetur vasto multa per ora freto,
Cæruleos ventis latices durantibus Ister
Congelat, et tectis in mare serpit aquis.
Quaque rates ierant, pedibus nunc itur: et undas
Frigore concretas ungula pulsat equi.
Perque novos pontes subter labentibus undis
Ducunt Sarmatici barbara plaustra boves.
Vix equidem credar: sed cum sint præmia falsi
Nulla, ratam debet testis habere fidem:
Vidimus ingentem glacie consistere pontum,
Lubricaque immotas testa premebat aquas.
Nec vidisse sat est. Durum calcavimus æquor;
Vndaque non udo sub pede summa fuit.
Si tibi tale fretum quondam, Leandre, fuisset!
Non foret angustæ mors tua crimen aquæ.
Tum neque se pandi possunt delphines in auras
Tollere, conantes dura coërcet hyems.
Et quamvis Boreas iactatis insonet alis,
Fluctus in obsesso gurgite nullus erit.

15 Four MSS. *defluxit.* 15 Four MSS. *altera crevit.* 16 Very many MSS. *bina manere*—seven *bima iacere*—six *bruma manere.* 19 Three good MSS. *et satis*—one *hic satisque*—one *assutis*—one *huc sutis,* &c.—upwards of thirty *hirsutis.* 19 H. conj. *male,* and so B. 23 One MS. *udaque,* and so B. 25 Nearly all the MSS. *cuncti*—two *iuncti*—one *vincti.* 25. 26 Several MSS. *concrescunt.. ...effodiuntur*—for *concrescant* one has *circumstant*—one *durantur*—one *tum restant.* 30 Two MSS. *et tacitis*—one *et strictis.* 30 One MS. *repit aquis.* 33 One MS. *subterque latentibus*—one *subter latitantibus.* 36 A few MSS. *testis debet,* and so B. 38 Fourteen MSS. *immensas*—one *invictas.* 38 Two MSS. *crusta premebat.* 40 One MS. *summa fluit*—one *flava fluit*—one *clausa fluit.* 45 *Quamquam,* B., a conj. emendation.

Inclusæque gelu stabunt in marmore puppes:
Nec poterit rigidas findere remus aquas.
Vidimus in glacie pisces hærere ligatos:
Sed pars ex illis tum quoque viva fuit.
Sive igitur nimii Boreæ vis sæva marinas,
Sive redundatas flumine cogit aquas:
Protinus, æquato siccis Aquilonibus Istro,
Invehitur celeri barbarus hostis equo:
Hostis equo pollens, longeque volante sagitta,
Vicinam late depopulatur humum.
Diffugiunt alii; nullisque tuentibus agros
Incustoditæ diripiuntur opes;
Ruris opes parvæ, pecus, et stridentia plaustra;
Et quas divitias incola pauper habet.
Pars agitur vinctis post tergum capta lacertis,
Respiciens frustra rura laremque suum.
Pars cadit hamatis misere confixa sagittis:
Nam volucri ferro tinctile virus inest.
Quæ nequeunt secum ferre aut abducere, perdunt:
Et cremat insontes hostica flamma casas.
Tum quoque, cum pax est, trepidant formidine belli:
Nec quisquam presso vomere sulcat humum.
Aut videt, aut metuit locus hic, quem non videt, hostem.
Cessat iners rigido terra relicta situ.
Non hic pampinea dulcis latet uva sub umbra;
Nec cumulant altos fervida musta lacus.
Poma negat regio; nec haberet Acontius, in quo
Scriberet hic dominæ verba legenda suæ.
Adspiceres nudos sine fronde, sine arbore, campos,
Heu loca felici non adeunda viro!
Ergo, tam late pateat cum maximus orbis,
Hæc est in pœnam terra reperta meam?

47 All the best MSS. *in marmore*—some of the old edd. *ut marmore*, and so B. 48 Four MSS. *pendere*—three *scindere*—two *stringere*—two *fingere*—one *fodere*—one *fundere*. 50 One indifferent MS. *et pars*, and so B. 50 Two MSS. *tunc*, and so M. 52 Seven MSS. *redundantes*. 52 One MS. *flamine*. 58 Seven MSS. *oves*. 65 Eight MSS. *adducere*—one *subducere*. 66 One MS. and many old edd. *hostica turba*. 68 Six MSS. *pulsat*—three *findit*—one *versat*. 71 One MS. *sub ulmo*. 73 Many MSS. *poma vetat*. 75 Two MSS. *adspicio*—two *adspiceret*—one *adspicies*. 77 One MS. *Ergo cum patuit late via max. orb.*

XXXVI.

TRIST. IV. x.

VITA POETÆ.

Ille ego, qui fuerim, tenerorum lusor amorum,
  Quem legis, ut noris, accipe, Posteritas.
Sulmo mihi patria est, gelidis uberrimus undis,
  Millia qui novies distat ab Vrbe decem.
Editus hic ego sum: nec non, ut tempora noris,
  Cum cecidit fato Consul uterque pari:
Si quid id est, usque a proavis vetus ordinis heres;
  Non modo Fortunæ munere factus eques.
Nec stirps prima fui; genito sum fratre creatus;
  Qui tribus ante quater mensibus ortus erat.
Lucifer amborum natalibus adfuit idem:
  Vna celebrata est per duo liba dies.
Hæc est armiferæ festis de quinque Minervæ,
  Quæ fieri pugna prima cruenta solet.
Protinus excolimur teneri, curaque parentis
  Imus ad insignes Vrbis ab arte viros.
Frater ad eloquium viridi tendebat ab ævo,
  Fortia verbosi natus ad arma Fori.
At mihi iam puero cœlestia sacra placebant;
  Inque suum furtim Musa trahebat opus.
Sæpe pater dixit: Studium quid inutile tentas?
  Mæonides nullas ipse reliquit opes.
Motus eram dictis: totoque Helicone relicto,
  Scribere conabar verba soluta modis.
Sponte sua carmen numeros veniebat ad aptos;
  Et, quod tentabam dicere, versus erat.

1 One MS. *quis*. 1 The greater number of MSS. *fueram*, 5 The best MSS. *hic*—others *hinc*, and so M. 5 Ten MSS. *noscas*—one *si temp. quæris*. 7 The MSS. vary much—many have *si quid*, or *si quis*, or *si qui*, followed by *et a proavis usque est*. 8 *Non sum*—*non ego*. 8 Two MSS. *non modo militiæ turbine*. 9 One MS. *iam fratre*, and so B.—others *sine fratre*. 11 One good MS. *ambobus*. 19 One MS. *cœlest. signa*. 21 Six MSS. *carpis*. 22 One MS. *inde*. 25 Two MSS. *numeros carmen*, and so B. 26 The greater number of MSS. *tentabam scribere*.

Interea, tacito passu labentibus annis,
  Liberior fratri sumta mihique toga est:
Induiturque humeros cum lato purpura clavo:
  Et studium nobis, quod fuit ante, manet.
Iamque decem vitæ frater geminaverat annos,
  Cum perit; et cœpi parte carere mei.
Cepimus et teneræ primos ætatis honores;
  Eque viris quondam pars tribus una fui.
Curia restabat; clavi mensura coacta est:
  Maius erat nostris viribus illud onus.
Nec patiens corpus, nec mens fuit apta labori,
  Sollicitæque fugax ambitionis eram;
Et petere Aoniæ suadebant tuta Sorores
  Otia iudicio semper amata meo.
Temporis illius colui fovique poëtas;
  Quotque aderant vates, rebar adesse Deos.
Sæpe suas volucres legit mihi grandior ævo,
  Quæque necet serpens, quæ iuvet herba, Macer.
Sæpe suos solitus recitare Propertius ignes;
  Iure sodalitio qui mihi iunctus erat.
Ponticus Heroo, Bassus quoque clarus Iambis
  Dulcia convictus membra fuere mei.
Et tenuit nostras numerosus Horatius aures;
  Dum ferit Ausonia carmina culta lyra.
Virgilium vidi tantum: nec avara Tibullo
  Tempus amicitiæ fata dedere meæ.
Successor fuit hic tibi, Galle; Propertius illi.
  Quartus ab his serie temporis ipse fui.
Vtque ego maiores, sic me coluere minores:
  Notaque non tarde facta Thalia mea est.
Carmina cum primum populo iuvenilia legi;
  Barba resecta mihi bisve semelve fuit.
Moverat ingenium totam cantata per Vrbem
  Nomine non vero dicta Corinna mihi.
Multa quidem scripsi: sed quæ vitiosa putavi,
  Emendaturis ignibus ipse dedi.

39 Two MSS. *Ausoniæ*. 44 Many MSS. *nocet....iuvat*, and so M. 46 All the MSS. except three *sodalitii*. 46 Several MSS. *quo*. 47 One MS. *Bacchus*—the rest *Battus* or *Batus*. *Bassus* is a conj. emend. 47 Six MSS. *iambo*, and so B. 50 Four MSS. *Aonia*. H. conj. *Æolia*. 51 Many of the best MSS. *amara*, and so B. and M. 57 Two MSS. *scripsi*—one *feci*—one *lusi*. 59 Five MSS. *totum..... orbem*. 61 One MS. *nocitura*. 62 Three MSS. *emendaturus*.

Tum quoque, cum fugerem, quædam placitura cremavi:
Iratus studio carminibusque meis.
Molle, Cupidineis nec inexpugnabile telis
Cor mihi, quodque levis caussa moveret, erat.
Cum tamen hoc essem, minimoque accenderer igni;
Nomine sub nostro fabula nulla fuit.
Pæne mihi puero nec digna, nec utilis uxor
Est data: quæ tempus perbreve nupta fuit.
Illi successit, quamvis sine crimine, coniux,
Non tamen in nostro firma futura toro.
Vltima, quæ mecum seros permansit in annos,
Sustinuit coniux exsulis esse viri.
Filia me mea bis prima fecunda iuventa,
Sed non ex uno coniuge, fecit avum.
Et iam complerat genitor sua fata; novemque
Addiderat lustris altera lustra novem.
Non aliter flevi, quam me fleturus ademto
Ille fuit. Matri proxima iusta tuli.
Felices ambo, tempestiveque sepulti
Ante diem pœnæ quod periere meæ;
Me quoque felicem, quod non viventibus illis
Sum miser; et de me quod doluere nihil!
Si tamen exstinctis aliquid, nisi nomina, restat,
Et gracilis structos effugit umbra rogos;
Fama, parentales, si vos mea contigit, umbræ,
Et sunt in Stygio crimina nostra foro;
Scite, precor, caussam, nec vos mihi fallere fas est,
Errorem iussæ, non scelus, esse fugæ.
Manibus hoc satis est. Ad vos studiosa revertor
Pectora, quæ vitæ quæritis acta meæ.
Iam mihi canities, pulsis melioribus annis,
Venerat, antiquas miscueratque comas:

63 Other MSS. *tunc*, and so M. 67 Many good MSS. *hic*, and so M. 67 Thirteen MSS. *nimioque*. 70 M. writes *per breve*. 71 One MS. *quovis*. 73 One MS. *miseros*, 79 Almost all the best MSS. *ademto*—the rest *ademtum*, and so B. 80 Five MSS. *foret*. 80 *Iusta* is a conj. of Cujacçius. The MSS. have *busta*, except one, which has *lusta*. 81 One MS. *ambos*. 81 The MSS. *sepulti*. B. has *sepultos*. 82 Five MSS. *qui*. 83 Five MSS. *qui non*—one *quia non*. 84 One MS. *condoluere*. 85 Many of the best MSS. *restat*—others *restant*, and so M. 88 Many MSS. *carmina*, 91 Two MSS. *id satis*, and so B. 92 Two MSS. *qui*, and so B.

Postque meos ortus Pisæa vinctus oliva
  Abstulerat decies præmia victor equus:
Cum maris Euxini positos ad læva Tomitas
  Quærere me læsi Principis ira iubet.
Causa meæ cunctis nimium quoque nota ruinæ
  Indicio non est testificanda meo.
Quid referam comitumque nefas, famulosque nocentes?
  Ipsa multa tuli non leviora fuga.
Indignata malis mens est succumbere, seque
  Præstitit invictam viribus usa suis:
Oblitusque mei ductæque per otia vitæ,
  Insolita cepi temporis arma manu:
Totque tuli terra casus pelagoque, quot inter
  Occultum stellæ conspicuumque polum.
Tacta mihi tandem longis erroribus acto
  Iuncta pharetratis Sarmatis ora Getis.
Hic ego, finitimis quamvis circumsoner armis,
  Tristia, quo possum, carmine fata levo.
Quod, quamvis nemo est, cuius referatur ad aures;
  Sic tamen absumo decipioque diem.
Ergo, quod vivo, durisque laboribus obsto,
  Nec me sollicitæ tædia lucis habent;
Gratia, Musa, tibi: nam tu solatia præbes;
  Tu curæ requies, tu medicina venis.
Tu dux, et comes es: tu nos abducis ab Istro;
  In medioque mihi das Helicone locum.
Tu mihi, quod rarum est, vivo sublime dedisti
  Nomen; ab exsequiis quod dare Fama solet.
Nec, qui detrectat præsentia, Livor iniquo
  Vllum de nostris dente momordit opus.

96 Many of the best MSS. and others *abstuleram*. 96 All the MSS. have *eques*, and so M. Bentley (Hor. C. IV. xi. 17) and B. conj. *equus*—see notes. 97 One MS. *pos. procul orbe*. 102 So one good MS. The great majority have *ipseque multa*—one *ipse ego multa*, &c. Muretus conj. *et quæ multa*. M. *ipsa quæque*. 105 One MS. *oblitusque togæ*, and so B. 106 Scalig. conj. *tum prius*. Francius *protinus*. 107 Some good MSS. *casus terra*, and so M.—others *pœnas terra*. 109 Three MSS. *error. arctos*. 111 Many MSS. *circumsonor*. 115 Two MSS. *ergo quidem*. 116 Three MSS. *noctis*—two *mentis*—one *vocis*. 118 *Medicina mali* is found as a various reading in two good MSS., and so B.—two *med. vetus*—two *med. malis*. 119 Five MSS. *tu comes es*, and so B. The MSS. vary. One has *tu requies*. 121 Two MSS. omit *est*, and so B. 123 Eight MSS. *nec quia*. 123 Several MSS. *detractet*.

Nam tulerint magnos cum sæcula nostra poëtas;
Non fuit ingenio Fama maligna meo.
Cumque ego præponam multos mihi; non minor illis
Dicor: et in toto plurimus orbe legor.
Si quid habent igitur vatum præsagia veri:
Protinus ut moriar, non ero, terra, tuus.
Sive favore tuli, sive hanc ego carmine faman
Iure tibi grates, candide lector, ago.

131 Two MSS. *hanc quoque.* 132 *Iure tibi, R.*

NOTES

ON

EXTRACTS FROM TIBULLUS.

TIBULLUS.

BOOK I. ELEGY I.

INTRODUCTION.

THE poet declares that, weary of warfare, he is determined to abandon the pursuit of wealth and power, which could be obtained only by the anxious toils of a soldier's career, and retiring to the country, there to devote himself to the peaceful occupations and simple pleasures of a rural life with the mistress of his heart.

It appears, from the introduction of Messala's name in line 53, that this poem was called forth by an invitation received from his patron to attend him upon some military expedition, and hence a question arises as to the period to which it must refer. It could not have been the campaign of Messala against the Aquitani, nor his subsequent mission to the East, for upon both of these occasions he actually was accompanied by Tibullus, as we find from Bk. I. Elegies III. and VII.; and we have no reason to believe that Messala was employed upon foreign service after his return from Asia: hence it must relate to some earlier undertaking. But we know that Messala was actively engaged on the part of Augustus in the war which was decided by the battle of Actium, and that he was present in that engagement. We may conjecture then, with much probability, that this elegy was composed in the spring of B.C. 31, or the winter of B.C. 32, at the time when energetic preparations against Antony had been commenced. Tibullus would then, according to the calculations we have made with regard to his birth, have arrived at the age of twenty-eight. The term of his regular ten years' service in the cavalry would have expired; and we can easily imagine that a person of a contemplative and somewhat indolent frame of mind would feel little disposed to embark again upon the troubled sea from which he had just escaped. It has been

ingeniously remarked, that the allusion to a voyage and to the prospect of plunder in the shape of gold and precious stones (49) seems to indicate an encounter with Oriental hosts: but this is perhaps pressing poetic phraseology a little too hard.

1. 2. The poet here specifies wealth in money and wealth in land; both, however, with reference to the "præmia militiæ." The soldier acquired gold by direct plunder from his foes, and at this period it was the practice to make an assignment of land to each veteran when discharged from service. It is well known how successful the triumvirs were in swelling their legions by promising to divide among their adherents the estates of their opponents, and how much confusion and misery were produced by the fulfilment of that promise.

1. The construction is *congerat divitias sibi, fulvo auro parato*, a prose writer would have said *divitias sibi paret, auro congesto.*

2. (*Teneat.*) Let him obtain and occupy; have and hold.

(*Multa.*) The best MSS. have *magna*, and the meaning will be exactly the same whichever reading we adopt; but *multa* is more simple and appropriate, because the *iugerum* was a fixed area of ground, and therefore, strictly speaking, could not be said to be either large or small.

The Roman *iugerum* contained two *actus*, the *actus* being a square whose side was one hundred and twenty Roman feet.[1] Hence the ingerum was a rectangular plot of ground two hundred and forty Roman feet long, by one hundred and twenty feet broad, or a square whose side was one hundred and sixty-five English feet, nearly.[2] But the English Imperial acre is a square whose side is two hundred and nine feet, nearly. Hence the Roman Iugerum was not quite two-thirds of an English acre.

3. 4. These lines point out the hardships and perils which the soldier must suffer before he can lay up a golden store. Heyne says of the couplet, "Verba impedita et ne satis quidem propria:" but the meaning is clear enough. The chief difficulty conjured up by commentators arises from the conjunction of *labor* and *terreat*. *Labor* includes all the duties of a soldier's life while in the presence of the enemy, in the discharge of which he is exposed to constant alarms and dangers. Wunderlich aptly quotes Sophocles Phil. 864, πόνος ὁ μὴ φοβῶν κράτιστος.

4. (*Classica pulsa.*) Classicum is properly a signal sounded by trumpet, horn, or the like. So Prop. III. iii. 41.

> Ni tibi sit rauco prætoria classica cornu
> Flare, nec Aonium cingere Marte nemus.

[1] Plin. H. N. XVIII. 3. [2] The Roman Foot = 11.64 English Inches.

and Luc. VII. 475,

> .... tunc stridulus aer
> Elisus lituis, conceptaque classica cornu.

but is also used for the instrument itself, as in Virg. G. II. 539.

> Necdum etiam audierant inflari classica, necdum
> Impositos duris crepitare incudibus enses,

and in the passage before us, where "classica pulsa" means "trumpets struck by the breath of those who sound them." A similar expression occurs in Claud. de cons. M. Theod. 313.

> Qui nutu manibusque loquax; cui tibia flatu,
> Cui plectro pulsanda chelys.................

unless this be considered an example of zeugma.

As parallel passages to *somnos classica pulsa fugent*, we may quote Hor. Epod. II. 5.

> Neque excitatur classico miles truci.

and Luc. IV. 394,

> .... non prœlia fessos
> Ulla vocant, certos non rumpunt classica somnos.

5. *(Mea paupertas.)* "My poverty," i. e. the poverty which I have chosen to be my portion, accompanied with repose, in preference to wealth acquired by a life of toil and danger.

(Vitæ traducat inerti,) i. e. "transfer me from the toils and dangers of war to a life of repose." *Traduco* refers to the labours he had already undergone; *iners* is equivalent to *otiosus.*

(Traducat vitæ.) A prose writer would have used the accusative with *ad.* We have a similar construction in Tibull. III. iv. 31.

> Ut iuveni primum virgo deducta marito
> Inficitur teneras, ore rubente, genas.

and in Hor. C. I. xxiv. 18.

> Nigro compulerit Mercurius gregi.

6. *(Assiduo.)* This is the reading of the best MSS., and is to be preferred to *exiguo*, which would imply sordid poverty. The "blazing hearth" was the emblem of domestic comfort among the Romans, as well as among ourselves. There is a sepulchral inscription preserved in Fabretti, C. IV. 283, apparently engraved by a husband as a memorial of his wife and friend, which concludes with these words,—
TVNC. MEVS. ASSIDVE. SEMPER. BENE. LVXIT. AMICE. FOCVS.

7. *(Ipse)* is emphatic. "I myself with my own hands," not employing servants or slaves to do the work.

8. *(Facili,)* i. e. "skilful."

10. *(Lacu.)* The *lacus* is the large vat in which the juice of the grapes was received when pressed out in the prelum. Compare Ov. Fast. IV. 887.

Qui petis auxilium, non grandia divide mecum
Præmia, de lacubus proxima musta tuis.

Vulpius quotes Columella, R. R. X. 432,

Ferveat ut lacus et multo completa Falerno
Exsudent pingui spumantia dolia musto.

The various processes connected with the making and preserving of ancient wines may be described in a few words.

The grapes were gathered in baskets *(corbes, fiscinæ)* and carried to the *calcatorium* and *torcularium*, where they were first trodden and then subjected to the action of the press *(prelum, torcular.)* The sweet juice *(mustum)* flowed into a cistern *(lacus)* placed beneath the press, and was there left to ferment. When the fermentation was nearly over, it was poured into large casks *(dolia)* where the fermentation was completed. Wines intended for immediate use underwent no farther preparation; but the more choice and full-bodied kinds were fined with pigeons' eggs, and various ingredients were frequently mixed with them, in order to heighten their flavour and make them keep. Such were, must boiled down and called *defrutum, caremum, sapa*, according to the degree of inspissation; decoctions of various spices and aromatic herbs, as spikenard, myrrh, saffron, cassia, bitter almonds, myrtle berries, &c.; besides these, substances still more abhorrent to our taste, pitch, rosin, turpentine, and sea water. The wine was then racked off *(diffundebatur)* into earthen-ware vessels, *(amphoræ)* on which were stamped or painted the character of the contents, and the names of the consuls for the current year—thus marking the date of the vintage. The mouths of the amphoræ were closed with plugs of cork

or wood, and carefully plastered over with mud, or pitch, so as to exclude the air. They were then stored up in the *fumarium*, an apartment to which the smoke from the fires had access, the heat of which was supposed to accelerate the ripening and mellowing of the wine.

These observations will render intelligible most of the numerous allusions to these matters in the classics, and, for the sake of exercising the student, we shall subjoin a few passages. Thus in Tibull. II. i. 27, we find,

> Nunc mihi fumosos veteris proferte Falernos
> Consulis, et Chio solvite vincla cado.

In Hor. C. III. viii. 9,

> Hic dies anno redeunte festus
> Corticem adstrictum pice demovebit
> Amphoræ fumum bibere institutæ
> Consule Tullo.

In Ov. Fast. V. 517,

> Quæque puer quondam primis diffuderat annis
> Promit fumoso condita vina cado.

And in Juv. S. V. 30,

> Ipse capillato diffusum consule potat,
> Calcatamque tenet bellis socialibus uvam.

For very full information on these topics, "Henderson's history of ancient and modern wines" may be consulted with great advantage.

11. *(Nam.)* He assigns a reason why he may entertain a reasonable hope that his labours will be crowned with success.

11. 12. (*Stipes....lapis.*) He alludes to the rude images of the rural gods which were set up in the fields and highways, consisting of square blocks of stone or trunks of trees, the tops of which were sometimes carved into the semblance of a human head. Such effigies of Silvanus, Priapus, and especially Terminus, were very common, and representations of them are still to be seen on ancient monuments. Ovid thus addresses the last mentioned divinity:

> Termine, sive lapis, sive es defossus in agris
> Stipes.........................

See extracts from Ovid, p. 88.

11. *(Desertus,)* "h. e. defixus, defossus, uti *inserere* est infigere," H. Better, "in unfrequented spots," opposed to *in trivio.*

13. *(Educat,)* "rears and brings to maturity." Compare Catull. XIX. 14.

> Uva pampinea rubens educata sub umbra,

and LXII. 41, in the description of a flower,

> Quem mulcent auræ, firmat sol, educat imber.

Novus implies the return of the seasons,

14. *(Libatum)* The verb *libo*, which is the same in origin with λείβω *(fundo, spargo,)* assumes a number of different shades of meaning. The most important of these we shall notice.

I. Its proper signification, from which all the others are derived, is *to pour upon the ground or place upon the altar a small portion of wine or any other oblation presented to a god.* Thus Virg. Æ. I. 736 of Dido,

> Dixit, et in mensam laticum libavit honorem,
> Primaque, libato, summo tenus attigit ore.

and Ov. Fast. III. 561, describing her obsequies,

> Mixta bibunt molles lacrymis unguenta favillæ,
> Vertice libatas accipiuntque comas.

II. Hence, generally, *to consecrate* or *sacrifice*, both literally as in Ov. Fast. I. 389,

> Exta canum vidi Triviæ libare Sapæos,

and in Fast. I. 647, of the German spoils set apart for holy purposes by Tiberius,

> Inde triumphatæ libasti munera gentis,
> Templaque fecisti, quam colis ipse, Deæ.

and also figuratively in Ov. E. ex P. I. ix. 41,

> Iure igitur Celso lacrymas libamus ademto.

and in Prop. IV. vi. 7,

Spargite me lymphis, carmenque recentibus aris
  Tibia Mygdoniis libet eburna cadis.

III. Simply, *to pour*, so Val. Flacc. IV. 15,

Dixit, et arcano redolentem nectare rorem,
Quem penes alta quies liquidique potentia somni,
Detulit, inque vagi libavit tempora nati.

IV. *To take a little of anything*, and hence
1. *To taste, drink.* 2. *To touch lightly.* 3. *To select.* 4. *To diminish, consume.*

1. Purpureosque metunt flores, et flumina libant
Summa leves .... Virg. G. IV. 54, of bees.

Again, Æ. III. 354,

Aulai in medio libabant pocula Bacchi.

2. In Ov. Met. X. 652, we read,

Signa tubæ dederant, cum carcere pronus uterque
Emicat, et summam celeri pede libat arenam.

and in Virg. Æ. I. 256, of Jupiter,

Oscula libavit natæ, dehinc talia fatur.

3. In Cic. de Inv. II. 2, we have,

Ex variis ingeniis excellentissima quæque libavimus.

4. In Lucret. V. 261,

Ergo terra tibi libatur, et aucta recrescit.

and in Prop. IV. v. 57.

Dum vernat sanguis, dum rugis integer annus,
  Utere, ne quid cras libet ab ore dies.

15. 16. *Corona—Spicea,)* Compare Hor. C. S. 29,

> Fertilis frugum pecorisque tellus—Spicea donet Cererem corona,

17. *(Ruber,)* "painted with vermilion." Compare Ov. Fast. VI. 333,

> At ruber hortorum custos Nymphasque Deasque
> Captat: et errantes fertque refertque pedes.

and Virg. E. X. 26,

> Pan deus Arcadiæ venit, quem vidimus ipsi
> Sanguineis ebuli baccis minioque rubentem.

Pliny has a curious passage on the custom practised by the Romans of painting the faces of their gods red.[1]

"Enumerat auctores Verrius, quibus credere sit necesse, Iovis ipsius simulacri faciem diebus festis minio illini solitam, triumphantumque corpora: sic Camillum triumphasse. Hac religione etiam nunc addi in unguenta cœnæ triumphalis, et a Censoribus in primis Iovem miniandum locari."

18. Priapus, whose statues adorned the gardens and pleasure grounds of the Romans, was a stranger to the mythology of Italy, and unknown to the earlier Greeks. He is not mentioned either by Homer or Hesiod, nor does his name occur in the work of Apollodorus, who flourished B. C. 140, while Strabo[2] expressly asserts that his rites were introduced at a late period. The principal seat of his worship, from which it spread westward, was the Mysian city of Lampsacus on the Hellespont, well known in Athenian history,[3] and peculiarly celebrated for its vineyards, on which account it was assigned by the great king to Themistocles, to supply his table with wine in like manner as Magnesia furnished him with bread and Myus with pulse.

Among the Greeks and Romans, Priapus was regarded simply as a rural deity who protected flocks and herds, and exercised an especial superintendance over gardens and bees. Thus Virgil Ecl. VII. 33,

> Sinum lactis, et hæc te liba, Priape, quotannis
> Expectare sat est: custos es pauperis horti.
> Nunc te marmoreum pro tempore fecimus, at tu,
> Si fetura gregem suppleverit, aureus esto.

[1] H. N. xxxiii. 7. See also Plutarch, Q. R. XCVIII. [2] Lib. XIII. [3] The Lampsacenes, in later times, offered a strenuous resistance to Antiochus, and were received into alliance by the Romans, B.C. 170.

and in G. IV. 109,

> Invitent (sc. *apes*) croceis halantes floribus horti,
> Et custos furum atque avium cum falce saligna
> Hellespontiaci servet tutela Priapi,

while Ov. Trist. I. X. 25, applies the general epithet *ruricola*

> Dardaniamque petit, auctoris nomen habentem,
> Et te ruricola, Lampsace, tuta deo.

By Martial (VIII. xl.) he is treated with little respect, being appointed guardian of a thicket kept for fire-wood, and threatened with being himself cut up into billets should he neglect his charge. In the Anthology[1] we find that fishermen considered him one of their patrons. Moschus in his lament for Bion, classes Priapi in the plural, along with Satyrs and Pans, while in Theocritus[2] his statue is placed by shepherds near a shady spring in company with the Nymphs.

But although in foreign lands the attributes of Priapus were thus restricted, he received higher homage in his own city, the inhabitants of which honoured him above all gods, declaring that he was the son of Dionysus (Bacchus,) and Aphrodite[3] (Venus.) According to other authorities[4] his mother was a Naiad, or Chione; while by the Roman comic writer Afranius,[5] he is called "the son of a long-eared father," which some interpret to mean Pan, others a Satyr, others an Ass! The last mentioned animal was offered to him in sacrifice, as we learn from Ovid. See extract XV. p. 83, line 57.

Priapus was usually represented with a falx, or crooked gardener's knife in his hand, and sometimes a cudgel to drive away thieves; his lap was filled with all kinds of fruit. A cornucopia was placed in his arms, and his figure was distinguished by other emblems of fruitfulness. Those who may wish for further information regarding this deity will find everything of importance in Voss's Mythologische Briefe, B. LXXV.

19. This line manifestly refers to the loss of property which the poet had sustained by the confiscations of the triumvirs, or from some other cause. See life of Tibullus, p. 3.

(Felicis.) The adjective *felix* usually refers to fertility of soil, or luxuriance of crop—here *felix ager* is a large and productive estate.

20. *(Lares.)* The *Lares Rurales* are here meant who presided over the fields and guarded the interests of the husbandman. The notices in common books with regard to the deities termed by the Romans

[1] VI. 3. [2] Theocrit. Id. I. 21. [3] Pausan. IX. xxxi. 2. [4] Schol. on Theocrit. I. 21. Macrob. Sat. VI. 5.

Lares and *Penates*, are so exceedingly imperfect that it will be useful to the student to state shortly what is known upon the subject.

The word *Lar* is of Tuscan origin, and in that language was a title of honour, equivalent, apparently, to chief or prince. Thus we read of Lar Porsenna, king of Clusium, Lar Tolumnius, king of the Veiientes.[1]

The testimony of those among the Romans who were best qualified to form an opinion upon such a subject, is so precise that we can entertain no doubt that, according to the popular belief, the deities denominated Lares were certain spirits of dead men who were supposed to watch over and protect the living.[2] They were very numerous, and were ranked in classes according to the departments over which they presided. In the first place we have the grand division into

1. *Lares Privati.* 2. *Lares Publici,*[3]

of whom the former were the objects of family worship, while the latter received the adoration of whole sections of the community. We shall examine these separately.

1. The *Lares Privati*, or *Domestici*, or *Familiares*, were tutelary spirits who received the homage of all the individuals residing under the same roof. The spot peculiarly sacred to them was the *focus* or hearth situated in the principal apartment (*Atrium*,) and considered the central point of the mansion. Here stood the altar for domestic sacrifice, and near to this there was usually a niche, containing little images of these gods, and denominated *lararium*, or *ædicula*, which, in the sumptuous palaces of later times, was not unfrequently enlarged into a chapel, with magnificent decorations. The offerings to the Lares consisted chiefly of flowers, frankincense, and wine, which were presented from time to time, and regularly on the Kalends of each month. A portion of the viands consumed at each meal was also placed before them in little dishes, and victims were occasionally sacrificed. Marked reverence was paid to the Lares at the most important periods of life; to them the youth dedicated his *bulla* when he assumed the manly gown; to them the bride presented a piece of money when betrothed, according to the form termed *coemtio;* to them she made a solemn offering on the day after her nuptials, before entering on the discharge of her matron duties; to them a grateful salutation was addressed by the master of the mansion when he returned in safety from a foreign land; and to them the soldier dedicated his arms when the toils and dangers of war were over. In order to fix

[1] In Liv. III. 65, we find *Lar Herminius* as the name of a Roman Consul, where *Lar* would be a simple prænomen. The reading is, however, doubtful, since Dionysius calls the same person *Larus*, and Diodorus *Larinus*. See also Auson. Monosyll. and Val. Max. Lib. X. [2] See Labeo quoted by Servius on Virg. Æ. I. 280, and Varro quoted by Arnobius adv. gen. III. 41. [3] Plin. H. N. XXI. 3.

these details on the memory, we may quote a few of the more important authorities. In the Aularia of Plautus, the Prologue is spoken by a Lar Familiaris, to whose guardianship the father of the actual proprietor of the house had committed a treasure buried beneath the hearth. The spirit, after complaining of the neglect of the son, continues thus,

> Huic filia una est: ea mihi quotidie
> Aut thure, aut vino, aut aliqui semper supplicat:
> Dat mihi coronas:

in the Trinummus, I. ii. 1,

> Larem corona nostrum decorari volo,
> Uxor, venerare; ut nobis hæc habitatio
> Bona, fausta, felix, fortunataque eveniat.

Cato, when describing the duties of a Villica, R. R. XLIII.

> Focum purum circumversum quotidie, priusquam cubitum eat, habeat. Kalendis, Idibus, Nonis, festus dies cum erit, coronam in focum indat. Per eosdem dies Lari familiari pro copia supplicet.

In the above passages a single Lar only is supposed to belong to the dwelling; the plural, however, is quite common, as in Juv. S. IX. 137,

> O parvi nostrique Lares, quos thure minuto,
> Aut farre, et tenui soleo exorare corona.

Compare also S. XII. 83.—Again, in Ov. Fast. II. 633,

> Et libate dapes, ut grati pignus honoris
> Nutriat incinctos missa patella Lares.

and Pers. S. III. 25,

> Est tibi far modicum, purum et sine labe salinum,
> Quid metuas? cultrixque foci secura patella.

Also Hor. C. III. xxiii. 2,

> Nascente luna, rustica Phidyle,=Si ture placaris et horna
> Fruge Lares avidaque porca.

Compare also Tibull. I. iii. 33;—I. x. 15—27;—II. i. 59, all of which are in the present collection. Also Cato R. R. II. Ov. Trist. IV. viii. 21. Finally, we may quote Pers. S. V. 30,

> Cum primum pavido custos mihi purpura cessit,
> Bullaque succinctis Laribus donata pependit.

and Prop. IV. i. 131,

> Mox, ubi bulla rudi dimissa est aurea collo,
> Matris et ante deos libera sumta toga.

Consult also Macrob. S. I. 15. Nonius, p. 531.

We now pass on to the consideration of the *Lares Publici*, which will not detain us long. Of these the most important were,

1. *Lares Rurales*, guardians of the flocks, and herds, and fruits of the earth, propitiated by sacrifices of calves and lambs. The poet addresses these in the lines before us.

2. *Lares Compitales*, worshipped at the spot where two or more roads crossed each other. The *Compitalitia* or *Ludi Compitales* were instituted in honour of them by Servius Tullius, according to the legend narrated by Dionysius[1] and Pliny.[2] This festival was celebrated annually on a day fixed by the Prætor, but always soon after the Saturnalia. Augustus introduced the practice of decorating the statutes of the Lares Compitales with flowers twice a year, in spring and summer.[3]

3. *Lares Viales*. Probably the same with the preceding, so called because their images were erected in streets and highways: their protection was invoked by travellers when setting forth on a journey. Thus Charinus, in the Mercator of Plautus (V. ii. 23,) when about to quit his native city,

> ...... invoco=Vos, Lares Viales, ut me bene iuvetis.

4. *Lares Vicorum*.[4] Guardians of the streets.

5. *Lares Præstites*. Protectors of the city. Their appearance and festival is described by Ovid (Fast. V. 129,) who at the same time gives a fantastic legend regarding their parentage.

6. *Lares Permarini*. Worshipped by mariners. A temple was dedicated to them in the Campus Martius, B.C. 179, which had been

[1] R. A. IV. 14. [2] H. N. XXXVI. sub fin. See also Cic. Epp. ad. Att. VI. 7. and in Pison. 4. Macrob. Sat. I. 7. A. Gell. X. 24. Festus in voce *Conceptivæ*. [3] Suet. Octav. XXXI. [4] Arnob. adv. gen. III. 41.

vowed eleven years before by L. Æmilius Regillus in a sea fight against the captains of Antiochus.[1] There can be little doubt that they are the same with the *Lares Marini* of Varro as quoted by Nonius.[2]

7. *Lares Grundules*, who stood under the *grundæ* or projecting eaves of houses.[3]

On reviewing what has been said above with regard to the Roman Lares, we can scarcely avoid remarking the resemblance which they bear to the saints of the Roman Catholic Church. Like them the saints are believed to be the spirits of dead men, to whose protection cities, streets, roads, ships, families, and private individuals are commended: statues or pictures of saints are to be found in streets, crossways, bridges, ships, dwelling-houses, and all places of public and private resort; and these are honoured with garlands and offerings of every description, while lamps fed with perfumed oil burn before their shrines. Nor is this all, the holy books of the Etruscans described certain sacred rites, by means of which the souls of men might be changed into gods, a process somewhat analogous to canonization. These gods were called *Di Animales*, as being formed from *Animæ* or mortal spirits, and are considered by Servius the same with the *Viales* and *Penates*.[4]

It remains for us to say a few words on the *Penates*.

The word *Penates* appears to be a local adjective like *nostras*, *cuias*, *Casinas*, *Arpinas*, &c., and will naturally refer to the place where the gods so called were believed to reside. Now, the connection of *penates* with *penitus*, *penetro*, *penetralia*, is so clear that even if we had no other evidence, we should at once arrive at the conclusion that the *Penates* were the deities worshipped in the *penus*[5] or innermost part of the house. But we have already pointed out, when treating of the *Lares*, that the *focus* or hearth situated in the *Atrium* was considered the central point of the dwelling, and was invested with peculiar sanctity, and that close to it stood the altar for domestic sacrifices, and hence the *compluvium* or reservoir which received the water that entered through the *impluvium* or hole in the roof of the atrium, was sacred to the Penates.[6] It appears, then, that *Penates* is in fact a generic term, and, in its strict sense, comprehends *all the gods worshipped at the hearth*, and will thus include *the Lares*, who are

[1] Liv. xl. 52. [2] XIV. n. 8 and 32. [3] See Müller, Die Etrusker, vol. II. chap. 3.—A very different account of the appellation is given by Nonius. II., and by Diomedes, p. 379, ed. Putsch. These Lares are mentioned by Arnobius. In addition to the *Lares* enumerated above, we find *Lares Civitatum* in an inscription. See Gruter. x. 2. [4] Serv. on Virg. Æn. III. 168. Müller, Die Etrusker, vol. II. chap. 3. [5] Nam et ipsum *penetral*, *penus* dicitur, et hodie quoque *penus Vestæ claudi* vel *aperiri* dicitur. Serv. ad Virg. Æ. III. 12. [6] Suet. Octav. XCII. Sed et ostentis præcipue movebatur. Enatam inter iuncturas lapidum ante domum suam palmam in compluvium Deorum Penatium transtulit: utque coalesceret, magno opere curavit.

continually mentioned in conjunction with the Penates, and frequently in such terms as to imply that they were the same. But it is quite certain that other gods, besides the Lares, were worshipped at the hearth, especially *Vesta*, who was herself the Goddess of the Hearth, and to these the term Penates is often applied, so as to distinguish them from the Lares. This will be sufficiently clear from a single passage in Plautus, Merc. V. i. 5,

> Di Penates meum parentum, familiæque Lar pater,
> Vobis mando meum parentum rem bene ut tutemini.
> Ego mihi alios Deos Penates persequar, alium Larem.

It would be vain to enquire who the Penates were, since they might be different for every family, and the statements of ancient authors upon this point are very contradictory. Varro, however, distinctly asserts that the number and names of Penates were indeterminate.

In like manner as there were Public as well as Domestic Lares, so there were Public Penates who exercised a general influence over the destinies of the whole Roman people. Thus Tacitus[1] tells us that "delubrum Vestæ cum Penatibus Populi Romani" was consumed along with other very ancient temples, in the great fire during the reign of Nero. From which passage we may infer that the temple of Vesta being the common hearth or central point of the city, was the proper abode of the Public Penates. Dionysius[2] describes a temple in the Velia[3] (that part of the Forum immediately under the Palatine) in which were "images of the Trojan Penates, two young men in a sitting posture, with spears in their hands, a work of ancient art," and adds that he had seen many other effigies of these gods in ancient shrines, always represented as two young men in martial equipment. These we should naturally suppose to be the Trojan or Phrygian Penates mentioned so often in the Æneid, which were rescued from the flames of Troy by Æneas, and transported by him to Italy,[4] were deposited at Lavinium, in the temple of Pallas, and refused to remove from thence to Alba,[5] but may perhaps have afterwards agreed to migrate to Rome.[6]

Those who wish to examine more deeply into the accounts given by ancient authors of the Lares and Penates, and the speculations of modern scholars, may refer to Dempster, Etruria Regalis, vol. I. p. 137; J. Müller de diis Romanorum Laribus et Penatibus; K. O.

[1] Ann. XV. 41. [2] R. A. I. 68. [3] Liv. XLV. 16. Ædes Deorum Penatium in Velia de cœlo tacta erat. [4] Serv. Æ. III. 148. Macrob. III. 4. [5] See Dionys. R. A. I. 67. Val. Max. I. viii. 7. Serv. on Virg. Æ. III. 12. [6] Consult Heyne Excurs. on Virg. Æ. II.

Müller, Die Etrusker, vol. II. p. 90, &c.; Jækel, De diis domesticis; Hartung, Die Religion der Römer.

21...24. There were numerous rural festivals, at which the fields, and flocks, and swains were purified. Such were the *Ambarvale Sacrum* described fully by Tibullus, Bk, II. Elegy I. (see p. 21,) the *Palilia*, (see p. 92,) the *Feriæ Sementivæ* (Ov. Fast. I. 638,) and others.

22. *(Parva.)* The reading *magna*, although not supported by the best MSS., yields a satisfactory meaning. The victim, although in itself small, is great when viewed with reference to the size of the farm.

25. (*Iam modo non.*) If the text be not corrupt, we must consider *modo non* to be equivalent to the greek *μονονουχὶ*, i. e. *fere, prope modum*, and thus paraphrase the line with Heyne, "Iam fere possum, iam tandem animum meum ita paravi, ut, deposito illo divitiarum per militiam parandarum studio, in agro meo otium ferre possim."

Vivere parvo finds an exact parallel in Hor. C. II. xvi. 13, Vivitur parvo bene, cui paternum=Splendet in mensa tenui salinum.

26. (*Viæ.*) De militia in longinquis terris accipe H. Ad verba *deditus viæ* illustranda bene H. Vossius comparat Ov. Met. xiii. 920, (Glaucus loquitur.)

> Ante tamen mortalis eram, sed scilicet altis
> Deditus æquoribus iam tum exercebar in illis,

et Lucret. IV. 996, (de somniis canum,)

> Expergefacteique sequuntur inania sæpe
> Cervorum simulacra fugæ quasi dedita cernant.

W. *Deditus* alicui rei dicitur qui studiose, assidue, aut totus ei operam dat. D.

27. *(Canis æstivos ortus.)* Two constellations were known to the Greek astronomers by the name of the Dog, and were distinguished as the greater and the lesser.

The greater, or *Canis*, rose, according to Columella, on the 26th of July, and the bright star in its mouth was called *Canis*, or *Canicula*, or *Sirius*,—the terms *Canis* and *Canicula* being used to denote sometimes the whole constellation, and sometimes the principal star.

The lesser, or *Procyon* (προκύων,) that is in Latin, *Antecanis*,

> Antecanis, Graio Procyon qui nomine fertur[1]

[1] Arat. ap. Cic. N. D. II. 44. Many edd. have *Ante Canem* connected in construction with the line preceding it.

rose, as its title imports, before the great Dog, according to Columella, on the Ides of July. Although *Canicula* is usually employed with reference to the greater Dog, yet, from its being a diminutive of *Canis*, it is occasionally applied to the lesser, and we may observe generally that the two groupes are frequently confounded by ancient writers, and the fables proper to the one transferred to the other.[1]

Since their rising served to mark the period of greatest heat, they are commonly spoken of by the poets in connection with this circumstance. Compare Tibull. 1. vii. 21; II. i. 47; III. v. 1, all of which are in the extracts, and also Hor. C. III. xxix. 17,

> Iam clarus occultum Andromedæ pater=Ostendit ignem: iam
> Procyon furit
> Et stella vesani Leonis=Sole dies referente siccos,[2]

and C. III. xiii. 9, addressed to the Bandusian fount,

> Te flagrantis atrox hora Caniculæ=Nescit tangere......

and C. I. xvii. 17,

> Hic in reducta valle Caniculæ=Vitabis æstus......

to which add Ov. A. A. II. 231. Pers. S. III. 5, &c. In like manner Virg. G. IV. 425,

> Iam rapidus torrens sitientes Sirius Indos
> Ardebat...............

and Æ. III. 141,

> .... tum steriles exurere Sirius agros,
> Arebant herbæ, et victum seges ægra negabat,

&c. Our own familiar expression of "The Dog-days" is, of course, derived from the same source.

30. (*Stimulo.*) The *stimulus* was a long stick, at the extremity of which a sharp spike was fixed. It is an instrument used universally among the farmers in the south of Italy at the present day.

[1] See note on Extracts from Ovid, p. 91, line 39. [2] According to Columella the Sun enters Leo on 20th July; the bright star in the heart of the Lion rises on the 29th July; Cepheus rises in the evening on the 9th July.

36. (*Spargere lacte.*) Heyne supposes this to mean a libation of milk poured upon the altar, rather than an actual sprinkling of the statue of the god; however, we read in Tibull. II. v. 27,

Lacte madens illic suberat Pan ilicis umbræ
Et facta agresti lignea falce Pales.

38. (*Fictilibus*,) pateris et poculis; utroque enim genere hic opus; *puris* h. e. cum pura sint. Ceterum, fictilia in sacris publicis diu retenta priscæ simplicitatis veneratione, etiam postquam luxus rempublicam invaserat, notarunt interpretes. Sed hic mos paulatim in desuetudinem aberat domesticis in sacris ditiorum, ubi aurea, argentea, alia pretiosa vasa splendebant plurima. Confer modo Cic. Verr. IV. 21. D.

40. (*Facili*,) i. e. "easily moulded into different shapes." Compare Ov. Met. XV. 169,

Utque novis facilis signatur cera figuris.

44. (*Levare*) properly signifies "to make light;" hence "to remove a burden or weight;" hence "to refresh or recruit," as in the line before us.

48. (*Imbre iuvante.*) Compare the quotations from Sophocles in Cic. Epp. ad Att. IV. 7, "Cupio, ut sit tuus amicus Sophocles,

κἂν ὑπὸ στέγῃ
πυκνᾶς ἀκούειν ψεκάδος εὑδούσῃ φρενί."

51. (*Smaragdi.*) It appears extremely probable that the ancients gave the name *Smaragdus* not merely to the precious gem which we call an emerald, but extended the term to fluor spar, green vitrified lava (green Icelandic agate,) green jaspar, and green glass. There is a curious passage in Pliny[1] where he tells us that Nero used to view the combats of gladiators "in an emerald," which is generally understood to mean a smooth polished mirror made of some of the above substances; although, from the peculiar phraseology employed, others maintain that the emperor was near-sighted, and used a concave eye-glass formed out of the gem.[2]

With regard to the quantity of a short vowel before *Smaragdus*, see Latin Prosody, p. 261. 2.

[1] H. N. XXXVII. 5. [2] See Beckmann, History of Inventions, vol. III. p. 176. English Translation, 3d edition.

73. *Venus*, the goddess of love, does not appear to have been an important personage in the religion of Rome, under its most ancient form. Her name did not occur in the hymns of the Salii,[1] it was probably not even known in the time of the kings,[2] and no day was set apart in the Calendar as her festival. One of her oldest shrines was close to the Circus Maximus, where she was worshipped as *Venus Murcia*, the epithet being, it would seem, a corruption of *Murtea* or *Myrtea*;[3] there was another in the Forum dedicated to *Venus Cloacina* or *Cluacina*, so called apparently from the verb *cloare* or *cluare*, to purify;[4] and a third in the neighbourhood of the Capitol to *Venus Calva*, a title which some derive from a legend that in the war against the Gauls the women cut off their hair to supply bowstrings, while others would connect it with *calvo*, I hesitate, I draw back, in which case it may refer to the coyness and coquetry of maidens when sued by their lovers.[5] In later times she was identified with Grecian Aphrodite, and numerous temples were reared to her under different appellations. Of these, the most important were those of *Venus Erycina*,[6] named from the celebrated fane upon Mount Eryx in Sicily, of *Venus Victrix*, and of *Venus Genetrix*.[7]

73. *(Frangere postes.)* Sunt irruptiones nocturnæ amatorum, qui non admissi interdum vi sibi viam ad puellas faciebant. D. Thus Hor. C. III. xxvi. 7, dedicates to Venus,

Funalia, et vectes et arcus=Oppositis foribus minaces.

74. *(Rixas inseruisse.)* Est *inserere* passim pro *inferre, immiscere,* dictum. Ceterum de militia amatoria integrum carmen est Ov. Am. I. ix., rixas vero etiam necessarias esse in amore probare studet Prop. III. viii. D.

TIBULLUS. BOOK I. ELEGY III.

INTRODUCTION.

Messala, soon after the war against the Aquitani, was despatched by Augustus on a mission to the East. Tibullus formed one of his

[1] So Cincius in his work De Fastis, quoted by Macrob. Sat. I. 12. [2] Varro, quoted by Macrob. as above. [3] Varro L. L. IV. 32. Plin. H. N. XV. 29. [4] Plin. H. N. XV. 29. Serv. ad Virg. Æn. I. 724. Mar. Victor. p. 2469, ed. Putsch. another derivation is given by Lactant. I. 20. [5] See Serv. and Lactant. as above. [6] Dedicated B. C. 217, by Fabius Maximus. See Liv. XXII. 9. 10; XXXIII. 30. 31; another B. C. 181. See Liv. XL. 34. [7] Sueton. Jul. 61. 78. 84.

retinue, but was taken ill upon the journey and compelled to remain behind at Corcyra. At this time the present elegy was composed.

1. (*Ibitis, Messala.*) Ut sæpe in allocutionibus unum appellant inter ceteros. D. *O utinam* sc. *eatis* v. *sitis.*

2. (*Cohors.*) The technical word for *the retinue of a Roman governor*, thus Hor. Ep. I. viii. 14, asks the muse to enquire with regard to Celsus who was a secretary in the train of Drusus.

> Ut placeat Iuveni, percontare, utque cohorti.

3. (*Phæacia.*) After the Greeks became familiarly acquainted with the Ionian sea and the coasts of Italy, they loved to give a local habitation to all the places mentioned in the Odyssey, most of which we have no reason to believe ever existed, except in the fancy of the poet, who worked up into a web of fiction the strange tales of Phœnician mariners and pirates, about the wonders of the far west. Accordingly, Corcyra was selected as the abode of Alcinous and the Phæacians, but upon no better authority than that which fixed upon the islands off the promontory of Minerva as the haunt of the Sirens,—on Formiæ as the kingdom of the monstrous Læstrygones, and on the bold headland near Terracina as the dwelling of the enchantress Circe.

(*Ignotis...terris.*) "Foreign lands" opposed to *nota sedes.*

4. (*Abstineas, &c.*) Compare Ov. Am. III. ix. 19,

> Scilicet omne sacrum Mors importuna profanat,
> Omnibus obscuras iniicit ille manus.

5—8. A passage in Tibullus III. ii. 9—26, conveys such minute information on all the ceremonies connected with preserving the ashes of the dead that it deserves to be extracted entire.

> Ergo cum tenuem fuero mutatus in umbram
> Candidaque ossa super nigra favilla teget,
> Ante meum veniat longos incompta capillos
> Et fleat ante meum mœsta Neæra rogum.
> Sed veniat caræ matris comitata dolore:
> Mœreat hæc genero, mœreat illa viro.
> Præfatæ ante meos Manes animamque precatæ
> Perfusæque pias ante liquore manus,
> Pars quæ sola mei superabit corporis, ossa
> Incinctæ nigra candida veste legant;
> Et primum annoso spargant collecta Lyæo,
> Mox etiam niveo fundere lacte parent,
> Post hæc carbaseis humorem tollere velis
> Atque in marmorea ponere sicca domo.

Illuc, quas mittit dives Panchaia merces
  Eoique Arabes, pinguis et Assyria,
Et nostri memores lacrimæ fundantur eodem:
  Sic ego componi versus in ossa velim.

7. (*Assyrios.*) This epithet must not be pressed too closely. Assyria, properly speaking, was the region which extended eastward of the upper valley of the Tigris; but, in the poets, Assyrian is constantly employed as equivalent to Syrian. Now the merchandise of the whole East was conveyed to Rome either by Alexandria, or by the seaports of Syria; and hence *Syra merx* comprehends the spices and aromatics of Arabia and India, as well as the precious stones, silks, cottons, woollens, and other costly productions of central Asia. As examples of the loose manner in which the epithet Assyrian is employed, we remark that *Assyrium venenum,* in Virgil, is Tyrian purple, and *Assyrium amomum* some of the incense-bearing trees of Arabia Felix, while *Assyrium ebur,* in Ovid, is Indian ivory.

8. (*Sepulcra.*) Heyne would understand *sepulcra* here to mean *the funeral pyre,* and quotes Ter. And. I. i. 100, where the word bears that signification. There is no good reason, however, for departing, in the present passage, from the ordinary and obvious acceptation of the term.

10. (*Consuluisse deos,*) by offering victims to each, and consulting the haruspices on the indications afforded by the entrails.

11. 12. Among the superstitious Romans fortune-tellers drove a brisk trade, and frequented the Forum, the Circus Maximus, and other places of public resort. Ennius, in a fragment preserved by Cicero, (De Divin. I.) exclaims,

Non habeo denique nauci Marsum augurem,
Non vicanos haruspices, non de Circo astrologos.

i e. "soothsayers that stroll about the streets, and astrologers that haunt the Circus." Horace (S. I. vi. 113) says that when taking an evening walk,

Fallacem circum vespertinumque pererro
Sæpe forum, adsisto divinis, ...

and there is a very interesting passage in Juvenal (S. VI. 542) regarding foreign impostors, Jews, Armenians, Syrians, and Chaldæans, who passed from house to house vending their prophecies. It would appear

from the lines before us, that boys were wont to sit in the streets for the purpose of affording the passers by an opportunity of trying the divination by *sortes*. These *sortes* were slips of parchment or pieces of wood, upon which certain words or sentences were inscribed. They were mixed together in a box or urn, one was drawn or shaken out, at random, and a conclusion formed from the expressions which it contained, as applied to the particular circumstances of the person who made the experiment.[1] The *sortes* of the temple of Fortune at Præneste were among the most celebrated in Italy. Cicero has a dissertation upon the subject in general, and upon these in particular in his treatise De Divinatione, II. 41.

Some understand that the puer (v. 11.) was employed only to draw out the lots, because Cicero says, of those at Præneste, "Fortunæ monitu, pueri manu, miscentur atque ducuntur;" but the words "illa sustulit" seem to preclude that interpretation here. Again, a question has been raised with regard to the second clause, "illi rettulit e triviis omina certa puer," whether these words are merely a continuation and explanation of those which precede, or whether they relate to another species of divination, and point out that, in addition to drawing the *sortes*, Delia sent a boy to a place where three ways met, in order that he might watch for an omen and announce to her what he had seen. This last interpretation seems somewhat forced, but has been adopted by Dissen. Finally, we may notice the ingenious conjecture of Muretus, which has been adopted by several editors, who would substitute *trinis* for *triviis*, making the prediction depend upon the result obtained by drawing the lots three (the mystical number) times.

13. (*Dabant*,) h. e. spondebant. Sæpe *dare* de prædictione futuri. H.

15. (*Mandata dedissem*.) Usurpatur formula de abeuntibus aut morientibus, cum dicunt quid post discessum aut mortem fieri velint; etiam de remanentibus, cum discedentibus quid fieri velint præcipiunt. D.

17. Observe the change of construction in *causatus sum aves*, and *causatus sum diem me tenuisse;* compare Hor. C. II. ix. 19,

Cantemus Augusti tropæa=Cæsaris, et rigidum Niphaten,
Medumque flumen gentibus additum=Victis, minores volvere vortices.

Causari, from *causa*, properly signifies *to assign as a reason*, but

[1] Tacitus, Germ. X. gives an account of a species of divination, practised among the Germans, resembling this.

usually implies that the reason assigned is a mere excuse or pretext, hence it means also *to blame*, to *throw blame upon*. Thus Tacit. Ann. XIII. 44,

Sed ubi mulier vacua fuit, nectere moras "adversam patris voluntatem" causari, repertaque spe ditioris coniugis, promissa exuere. So also Virg. E. IX. 56,

> Causando nostros in longum ducis amores,

and Hor. Ep. I. xiv. 10,

> Rure ego viventem, tu dicis in urbe beatum;
> Cui placet alterius, sua nimirum est odio sors.
> Stultus uterque locum immeritum causatur inique,
> In culpa est animus, qui se non effugit unquam.

18. (*Saturni....diem.*) The Jewish Sabbath, the seventh day, which seems to have been always called *Saturni dies*, (whence *Saturday*) from the time when the division of time into weeks of seven days became known to the nations of the west. We find many passages in the writers of the Augustan age, and their immediate successors, which prove that, scorned as the Jews were who had migrated to Rome, some of their peculiar tenets were well known and held in awe by the vulgar at least. Thus Ov. A. A. I. 415,

> Quaque dies redeunt rebus minus apta gerendis
> Culta Palæstino septima sacra Syro.

and again, R. A. 220,

> Nec pluvias vites, nec te peregrina morentur
> Sabbata, nec damnis Allia nota suis.

and Horace, alluding, it would seem, to the Sabbath of the passover, S. I. ix. 69,

> .... hodie tricessima Sabbata, vin tu
> Curtis Iudæis oppedere?

and Pers. S. V. 184,

> Labra moves tacitus recutitaque Sabbata palles;

to which add Juv. S. XIV. 105, &c. Tacitus, (Hist. V. 4) when giving an account of the Sabbath and the Sabbatical year, and of the different opinions entertained with regard to the origin of these observances continues,

"Alii honorem eum Saturno haberi: seu, principia religionis tradentibus Idæis, quos cum Saturno pulsos, et conditores gentis accepimus, seu, quod e septem sideribus, quis mortales reguntur, altissimo orbe, et præcipua potentia, stella Saturni feratur; ac pleraque cœlestium vim suam et cursum septimos per numeros conficiunt."

The passage before us is remarkable as being the first in which we find mention made of a day of the week named after a planet, and it is by no means certain that the planetary names for the other six were at this time known to the Romans. Josephus (born A.D. 37) asserts[1] that there was no Grecian city whatsoever, and no foreign nation to which the use of the week of seven days had not penetrated; but Dion Cassius, who flourished A.D. 200, tells us[2] that the practice of referring the days of the week to the seven stars, called planets, arose among the Egyptians, but had not come into general use until a short time before the period when he wrote. It was introduced into the Roman Calendar by Constantine. There is a very profound and interesting dissertation on the very curious subject of the "Names of the Days of the Week" to be found in the Philological Museum, vol. I. p. 1.

20. *(Offensum in porta.)* Stumbling at the threshold was considered the most unpropitious of all omens to a person setting out upon a journey, or about to commence any important undertaking.

23. It appears from this that Delia was a votary of the Egyptian goddess Isis, whose worship was introduced into Rome during the dictatorship of Sylla, and soon became extremely popular among the female portion of the population. Her principal temple was in the Campus Martius, and there was another upon the Aventine. If we can believe the Satyrists, these foreign rites frequently served as a veil to conceal the grossest profligacy.[3]

24. *(Æra.)* The bronze instrument called *sistrum*, which the worshippers of Isis held in their hands and rattled whilst praying and singing hymns round the blazing altar of the goddess. It resembled in form the frame of a racket or battledore in miniature, with

[1] In Ap. XXXIX. [2] XXXVII. 17. 18. See also Frontinus Strat. II. i. 17. Justin. Martyr. Apol. LXVII. Clem. Alex. Strom. VII. 12. Tertull. Apol. XVI. and Ad Nation. I. 13. [3] See Prop. II. 21. Ov. A. A. 177. Juv. S. VI. 488. Apuleius Met. Lib. XI. has given a description of the feast of Isis, as celebrated at Rome in his time. Ample information will be found in a treatise on this subject by Boettiger, which is contained in the Acta Sem. Reg. et Soc. Phil. Lips. I. p. 265.

transverse rods loosely fitted in by means of which the jingling sound was produced. It is frequently represented on ancient monuments and pictures, and many specimens have been found in the excavations at Pompeii, and elsewhere.

28. (*Picta...tabella.*) The practice here referred to is still common in Roman Catholic countries where chapels erected to the Virgin and to Saints are frequently hung round with pictures and models of diseased limbs and other bodily ailments, which were cured, it is believed, in consequence of the intercession of the holy personages to whom the shrines are dedicated.

29. (*Votivas...voces.*) May simply mean *vota*, or may signify certain hymns and supplications which Delia promised to chaunt in honor of Isis, should her prayers be heard.

30. (*Lino tecta.*) It is well known to all students of Egyptian antiquities that the priesthood of that country were compelled by their ordinances to pay the most scrupulous regard to personal cleanliness. To insure this they shaved their heads and wore no garments, except such as were made of linen, and, perhaps, cotton. We perceive from these lines that the worshippers of Isis, when they appeared at her shrine, were in the habit of wearing dresses of this description, which would be very remarkable at Rome where the clothing of all ranks consisted chiefly of woollen stuffs. Hence Isis and her followers are distinguished by the epithet *liniger*. So Ov. E. ex. P. I. i. 51,

> Vidi ego linigeræ numen violasse fatentem
> Isidis, Isiacos ante sedere focos.

and again, A. A. I. 77,

> Neu fuge linigeræ Memphitica templa iuvencæ.[1]

and again, Met. I. 747. Compare also Juv. S. VI. 532,

> Ergo hic præcipuum summumque meretur honorem
> Qui grege linigero circumdatus, et grege calvo
> Plangentis populi, currit derisor Anubis.

31. (*Bisque die.*) We learn from Apuleius that hymns were chaunted twice a-day in honour of Isis, by her priests, at sunrise when they opened her temple, and at sunset when they closed it.

32. (*Insignis,*) omnino propter pulcritudinem. H.

[1] Isis was often confounded with Argive Io. See note on Tibull. I. vii. 27.

(*Pharia*,) i. e. Egyptian, from *Pharos*, the island off Alexandria, where the celebrated light-house was erected, marking the entrance of the harbour. Compare Ov. E. ex P. I. i. 38,

> Iactantem Pharia tinnula sistra manu.

Martial calls Cleopatra, *Pharia uxor;* Lucan, the murder of Pompey, *Pharium scelus*, &c.

33. (*Celebrare*,) i. e. colere. It was the custom for the master of a house, on his return home, after a long journey, to address a solemn salutation to the Lares and Penates. Thus in Terent. Phorm. II. i. 81. Demipho, on his arrival from abroad,

> At ego Deos Penates hinc salutatum domum
> Devortar ....

Ovid uses *celebrare* in the same sense, Fast. II. 639,

> Nox ubi transierit solito celebretur honore
> Separat indicio qui deus arva suo.

Menstrua tura. Offered on the Calends, the day of the new moon. See dissertation on the Lares, p. 135—141.

35. (*Saturno rege*,) i. e. in the golden age. See note on Tibull. II. v. 9.

36. (*Patefacta*, &c.) h. e. ad longinqua itinera. Viæ in terris factæ sunt. Nam quæ pervia fiunt, et frequentari incipiunt, *patefieri* dicuntur. Contra *claudi* dicuntur quæ adiri nequeunt. Cic. Leg. Man. VIII. "Dico...*patefactum* nostris legionibus esse Pontum, qui ante Populo Romano ex omni aditu, *clausus esset*." H. As to the construction *in vias*, compare Ov. Am. II. xvi. 16,

> In longas orbem qui secuere vias.

We have seen above, I. i. 26, that *vias* is used in a general sense for *itinera*.

39. (*Conpendia*,) i. e. lucra. Properly *gain by saving* opposed to *dispendium*, and hence *a saving* in general. Compare Cic. Verr. IV. 3, "Quos provincia mercibus suppeditandis cum quæstu conpendioque dimittit,"—and in the secondary sense, Plaut. Capt. V. ii. 12.

> Satis facundus: sed iam fieri dictis conpendium volo.

44. Compare extract from Ovid on the god Terminus, and Virg. Æ. xii. 897, where Turnus espies

> Saxum antiquum, ingens, campo quod forte iacebat,
> Limes agro positus, litem ut discerneret agris.

45. (*Mella dabant quercus.*) Understand this of honey dropping spontaneously from the leaves and branches of the oak, as in Virg. E. IV. 30.

> Et duræ quercus sudabunt roscida mella,

not, with Heyne, who would rationalize the wonder, of bees swarming in the hollow trunks of trees—which they did and do so still in an iron age.

48. (*Duxerat.*) The Greek ἐλαύνειν, to forge, hammer out;—So Virg. Æ. VII. 633,

> .... alii thoracas aenos,
> Aut levis ocreas lento ducunt argento.

49. (*Nunc.*) The poet, it will be observed, describes two ages only, the golden and the iron. See note on Tibull. II. v. 9.

50. (*Mare,*) pericula in mari, ex navigatione. H.

51. 52. Hæc ex vulgari veterum, iam inde ab heroica vita, opinione, illustranda sunt, qua mortes prrematuras aut celeres et ex morbis acutis pro magnorum scelerum pœnis, ab ipsis diis præsentibus inflictis habebant. Tibullus igitur se nullius sceleris conscium esse ait, quo in medio iuventæ cursu abripiatur. H.

51. (*Pater,*) i. e. Jupiter, not, as some would have it, Pluto, who would be out of place here.

53. (*Fatales,*) "assigned by destiny."

56. On the position of *que*, see note on Tibull. I. i. 51. p. 144.

56—82. It is very interesting to examine into the ideas entertained by the earlier Greeks of the lower world and a future state, as expressed by Homer, and to mark the various modifications gradually introduced.

According to Homeric Geography, the earth was a flat circular plain or disk, completely encompassed and bounded by the great stream of Ocean. The abode of departed spirits, the kingdom of Hades, was called *Erebus*, and lay under the world inhabited by men; the entrance was placed on the western bank of the Ocean stream, at a spot where the rivers Pyriphlegethon and Cocytus, the latter of which is a branch

of Styx, unite at a rock and pour their waters into (the marsh of?) Acheron.[1] The natural objects in this nether-world are shadowy representations of those in the world above. There is a sky, and clouds, and storms, meadows, hills, trees, and fruits. The only thing wanting is a Sun. The bright light of day never penetrates into those dismal regions which are overspread by a gloomy twilight. As upon earth, good and bad men are mingled together without distinction; the former enjoy no reward, the latter suffer no punishment. A few only who have broken their oaths,[2] or openly outraged the majesty of heaven, are tortured as the enemies of the gods. Such are Tityus, Tantalus, and Sisyphus. The ghosts of the dead wear the same external aspect as at the moment when they departed from life, follow the same pursuits, and cherish the same feelings and passions. Thus Odysseus recognises, at once, all his former friends, as they throng the edge of the pit, eager to drink the blood of the victims. He beholds Minos grasping a sceptre, laying down laws, and deciding the controversies of the dead, and Orion, club in hand, pursuing and slaying the beasts of chase, while Ajax, still cherishing vindictive wrath, turns away and refuses to hold communion with his former foe.

On the whole, the inmates of Erebus are discontented and unhappy, comparing their actual nothingness with their former vigour and power. Achilles, in reply to the compliments of Odysseus, exclaims,

> Extol not death to me, illustrious chief,
> For rather would I toil on earth for hire,
> The bonded servant of some needy swain,
> Than rule supreme o'er all the shadowy hosts.

Tartarus is perfectly distinct from *Erebus*, it is a dark abyss as far below earth as earth is below heaven;[3] a brazen anvil, says Hesiod,[4] dropped from heaven, would fall for nine days and nine nights, and on the tenth day would reach the earth; a brazen anvil dropped from earth would fall for nine days and nine nights, and on the tenth day would reach Tartarus. In this gloomy dungeon, closed in with gates of iron,[5] sit Kronus and Iapetus,[6] on whom the sun never shines, and the breeze never blows, and who, along with the other Titans, rebels against Jove, are guarded by Cottus and Gyges, and high-souled Briareus.[7]

Elysium, again, is a happy plain on the western confines of the earth, cooled by Ocean breezes, where certain favoured men live a life of bliss. The description in Homer[8] forms part of the prophecy delivered

[1] Odyss. X. 513. [2] Il. III. 276. [3] Il. VIII. 17. [4] Theog. 720. [5] Il. VIII. 15. [6] Il. VIII. 479. [7] Il. XIV. 274. 279. Hes. Theog. 720. [8] Odyss. IV. 562.

by Proteus to Menelaus, and is well known on account of its exquisite beauty.

Let us now briefly compare these statements with the picture drawn by Virgil, who, although following in the steps of the great master, has embellished his descriptions with many particulars derived, in part, perhaps, from his own imagination, but chiefly from the later Greek poets and philosophers.

1. The rivers Acheron, Styx, Cocytus, Phlegethon, are all *in* the nether world. It is not easy to seize the conception formed by Virgil, of their position and connection, but it is clear that they formed a boundary, and that it is necessary that one of them should be crossed by the spirits of the dead before they can gain access to their destined abode.

2. They are transported across by the grim ferryman Charon, a personage unknown to Homer, and those only are allowed to pass who have received the rites of sepulture. Those whose bodies remain unburied are compelled to wander disconsolate for the term of a hundred years, a condition unknown to Homer. On the farther side of the stream is the cave of Cerberus, (Homer speaks of the dog of Hades, and he is named by Hesiod,) and beyond is a region tenanted by those who have died a violent death before the hour appointed by fate.

3. *Tartarus*, at the entrance of which sits the fury Tisiphone, is a deep gulph which opens out of the realms of Pluto, and is the general place of punishment for the Titans, the Hundred-handed, Tantalus, Sisyphus, the Danaids, and all impious men.

4. *Elysium* is *in* the lower-world, and is the blissful abode of all the virtuous.

5. Minos and Rhadamanthus act as judges, and decide the lot of the spirits whether for weal or woe.

6. The Pythagorean doctrine of the transmigration of souls is introduced. The inhabitants of Elysium, after a certain period, drink of the river *Lethe*, which induces perfect oblivion of the past, and then ascend to upper air to animate new bodies.

These are a few of the most striking points, which will, it is hoped, stimulate the student to pursue the investigation. The first part of the subject has been fully discussed by Voss in a paper entitled "Homer's Unterwelt," to be found in his "Kritische Blätter," vol. II. Consult also Heyne on Virg. Æ. VI.

61. (*Càsiam.*) This is a perfume or spice, the same as that spoken of by Virgil, G. II. 466,

> Nec *casia* liquidi corrumpitur usus olivi,

it is the *Casia* of Pliny, (H. N. XVI. 32,) the *κασία* of the Greeks,

which Theophrastus describes as coming from Arabia, and which must from his words, have resembled our cinnamon. It was, in all probability, the bark of the *Laurus Cassia* (Linn.) the substance well known in commerce as *Cassia Lignea.* We must carefully distinguish this from a sweet smelling herb growing commonly in Italy, and frequently spoken of by Virgil, e. g. E. II. 49,

> Tum *casia*, atque *aliis* intexens *suavibus herbis*,

and G. II. 213,

> Vix *humiles* apibus *casias* roremque ministrat.

and again, G. IV. 30. 184. 304. Ciris, 370.

This last is believed to be the same with the κνέωρον or θυμελαία of the Greeks, and the *Daphne Gnidium* of Linnæus.[1]

61. (*Seges*, &c.) Terra nullo cultu fert herbas odoratas. H. *Seges* signifies either *a growing crop*, or, as here, *the land upon which a crop grows.* Thus Virg. G. I. 77,

> Urit enim lini campum seges, urit avenæ,

and on the other hand, G. I. 47,

> Illa seges demum votis respondet avari
> Agricolæ, bis quæ solem, bis frigora sensit.

Compare with the line before us, Tibull. IV. ii. 18.

> Cultor odoratæ dives Arabs segetis.

and Claud. de nupt. Hon. et Mar 94,

> Hic casiæ matura seges, Panchaia turgent
> Cinnama ....

63. *Series* from *sero*, signifies *a succession of objects united or linked together. Iuvenum series*, a band of youths dancing hand in hand.

64. (*Prælia.*) Sunt dulces amantium rixæ, H., who quotes Hor. C. I. vi. 17,

> Nos convivia, nos prælia virginum=...Cantamus vacui.

67, (*Scelerata,*) i. e. "hateful," "accursed." So Ov. Met. IV.

[1] See "Flore de Virgile par A. L. Feé."

455, "sedes scelerata vocatur," in a passage where the infernal regions are depicted, and the same personages introduced as in the following lines. Similarly Virgil Æ. VI. 563,

Nulli fas casto sceleratum insistere limen.

69. (*Tisiphone.*) The Ἐρινύες of the Greeks, who are the same with the *Furiæ* of the Latins, appear as independent Goddesses in Homer and Hesiod. According to the latter, they sprung from the blood drops which fell from the wound inflicted by Kronus (Saturn) on his father Uranus[1] (Cœlus.) Their number was first defined to be three by Euripides,[2] and the names *Alecto, Megæra, Tisiphone,* are not found until we come down to the authors of the Alexandrian school. In the popular creed they were viewed as ever wakeful, ever active avenging spirits, who inflicted punishment upon impious criminals, by awakening remorse and expelling them from society in this life, and by torturing them in the nether-world. They were worshipped by the Greeks under the propitiatory titles of Εὐμενίδες (benevolent,) and Σεμναὶ θεαὶ (Venerable Goddesses,) of which, the former appellation is said to have originated at Sicyon,[3] the latter at Athens, although both were familiar to the tragedians. The student will find much interesting and valuable information with regard to the original mythic conception and worship of the Erinyes in "Müller's dissertations on the Eumenides of Æschylus," a translation of which was published at Cambridge in 1835.

(*Impexa*) habens in capite pro crinibus angues horridos et impexos. D.

70. (*Sævit*) verberibus et tædis ardentibus miseros exagitat. H.

73. (*Ixionis,*) "Legends preserved by the clans of northern Greece, and stamped, as it seems to me, with evident marks of high antiquity, represent Ixion, the Phlegyan chieftain, as the first example of an expiation from blood-guiltiness, but withal repaid by ingratitude. Ixion, in slaying the father of his bride, is the first among men who has shed kindred blood.[4] Then wild frenzy seizes him; he wanders like Cain; none either of gods or men will give him expiation,[5] until Jupiter himself at last takes compassion upon him and cleanses him. But, unmindful of the sacred obligation which binds the expiated to the expiator, he stretches forth his audacious arms even to Juno."[6]

[1] Theog. 183. [2] Orest. 408. 1650. A greater number, however, is indicated in Iphig. Taur. 968. 970. [3] Pausan. II. 11, and the note of Siebelis. [4] Pind. Pyth. II. 32. [5] Pherecyd. frag. 69. [6] Müller, Dissertations on the Eumenides of Æschylus, p. 144, Eng. trans. The most important passages on Ixion are to be found in Pindar Pyth. II. 32, and his scholiast, also in the scholiast on Hom. Il. I. 268. Consult also Diodor. IV. Virg. G. III. 484. Æ. VI. 601, and the notes of Heyne. Ov. Met. XII. 210. 298.

Deceived by the goddess, who substituted a cloud moulded into her own shape, he became the father of Centaurus, from whom sprung the monster race half man half horse. Jove, to punish his insolent ingratitude, launched his bolt and hurled him down to Erebus, where, bound to an ever-revolving wheel, he atones for his offence by eternal torments.

75. *(Tityos.)* The giant Tityos is in Homer a son of Earth, but, according to Apollodorus of Zeus and Elara, daughter of Orchomenus. He insulted Leto (Latona,) who summoned to her assistance her children, Apollo and Artemis (Diana,) by whose shafts the monster was slain. He endures eternal torture in the realms of Hades (Pluto,) where vultures prey upon his liver.[1] His crime and punishment are described in the Odyssey, and Virgil (Æ. VI. 595) has closely imitated the passage in six magnificent lines.

Nec non et Tityon Terræ omniparentis alumnum,
Cernere erat: per tota novem cui iugera corpus
Porrigitur; rostroque immanis voltur adunco
Immortale iecur tondens, fecundaque pœnis
Viscera, rimaturque epulis, habitatque sub alto
Pectore; nec fibris requies datur ulla renatis.

Compare also Lucretius,[2] who considers the fable of Tityos as an allegorical representation of the tortures caused by the various passions and desires which gnaw the heart of man.

77. *Tantalus* was king of Lydia, son of Jupiter and the nymph Pluto, and father by Dione, or, as others say, Euryanassa, one of the Atlantides, of Pelops and Niobe. The cause, as well as the form of his punishment, in the infernal regions, are differently narrated by different writers. Ulysses, in the Odyssey,[3] thus depicts his fate,—

And Tantalus I saw in grievous plight,
All in a lake he stood, it reached his chin,
Thirsty he stood, but might not quench that thirst;
Oft as the old man stooped, eager to drink,
So oft the water shrunk and disappeared,
While round his feet dark earth was seen—the might
Of some divinity dried up the flood.
From tall green trees rich fruits depending swung,
Pomegranates, pears, and apples shining bright,
The luscious fig, the olive in its pride,
But when the old man raised his outstretched hand
To satisfy his hunger, straight the breeze
Whirled them aloft to the dark clouds of heaven.

[1] Hom. Od. XI. 575. Apollod. I. 4, I. [2] II 997. [3] XI. 581.

The account of Homer is followed by Propertius,[1] Horace,[2] Ovid,[3] Seneca,[4] and others. On the other hand, Pindar[5] says that an enormous stone was hung over his head by Jove, and that he is tormented by the endless dread of danger, because he stole away nectar and ambrosia from the table of the gods, and conveyed it to his earthly peers. Euripides,[6] who to a certain extent adopts the same version of the tale, represents him as swinging aloft midway between heaven and earth, while the rock suspended from golden chains whirls above his head,

> For that, so runs the tale, a mortal man
> By gods admitted to communion high,
> He failed to curb his tongue—disease most foul.

Compare, among the Latins, Lucretius III. 993,

> Nec miser impendens magnum timet aere saxum
> Tantalus, ut fama est, magna formidine torpens.

79. *(Danai proles.)* According to Apollodorus,[7] Epaphus son of Zeus (Jupiter) and Io became king of Egypt, and wedded Memphis, daughter of Nilus, by whom he had a daughter, Libya. Libya bore to Poseidon (Neptune) twin sons, Agenor and Belus; Agenor passed over to Phœnicia, where he reigned and became the patriarch of a mighty tribe, while Belus remained in Egypt and married Anchinoe, daughter of Nilus, who gave birth to twin sons, Ægyptus, and Danaus. Belus established Ægyptus in Arabia, and Danaus in Libya; the former, by many wives, was the father of fifty sons, the latter of a like number of daughters. Discord having arisen between the brothers, Danaus fearing the sons of Ægyptus, by the advice of Pallas, constructed a ship and fled to Argos, where Gelanor, the reigning monarch, surrendered to him the sovereignty.[8] The sons of Ægyptus followed their uncle, entreated him to forego his anger, and to bestow on them his daughters in marriage. Danaus distrusted their professions and still harboured resentment, but consented to their proposal. On the day of the nuptials, after the marriage feast, he distributed daggers to the damsels, who murdered their husbands while asleep, all save Hypermnestra, who spared Lynceus. The rest were purified from their blood-guiltiness by Hermes (Mercury) and Athene (Minerva) at the bidding of Zeus (Jupiter.) Danaus, in his wrath, cast Hypermnestra[9] into prison, but afterwards forgave her, and bestowed her upon

[1] II. i. 66. [2] S. I. i. 68. [3] A. A. II. 605. [4] Herc. Fur. 752. [5] Olymp. I. [6] Orest. 4 and 980. For further particulars see Eustathius and the Scholia upon Homer, and the Scholia upon Pindar and Euripides. [7] II. 1, 4, 5. [8] The circumstances are detailed by Pausan. II. 19. [9] Told somewhat differently by Pausan. II. 19.

Lynceus. The rest of his daughters he offered as prizes in a gymnastic contest, and awarded them to the victors. Apollodorus says nothing of any punishment inflicted on the Danaids, but other writers feigned that they were sentenced, in the realms of Hades (Pluto,) to draw water in a vessel full of holes. Lucretius treats this as an allegory representing discontent, III. 1021.

Hoc, ut opinor, id est, ævo florente puellas
Quod memorant laticem pertusum congerere in vas,
Quod tamen expleri nulla ratione potestur.

81. (*Violavit*, &c.) h. e. fidem amatæ labefactare tentavit. D.

82. (*Optavit*, &c.) Optime monet Heynius de votis malignis et fascinatione rivalium cogitandum esse, Tibullo pro superstitione istius temporis morbum suum rivalium quorumdam malignitati tribuente, qui hoc expetiverint a diis precibus aut carminibus magicis, ut tempus haberent ad corrumpendam Deliam. Ceterum *militias* dicit non *militiam*, varias terras et regiones respiciens, ubi militandum esset cum Messala. D.

87. (*Puella*) must be understood, as if it were a plural, to mean several handmaidens; the word *circa* would be altogether out of place if one only were indicated.

92. (*Nudato.....pede.*) Ad soleas præ festinatione relictas hoc pertinet. Æschyl. Prom. 135,

Σύθην δ' ἀπέδιλος ὄχῳ πτερωτῷ

notante Husckio. Ad festinationem pertinent et hæc *qualis eris*, &c., quorum structura et usus illustratur verbis Ov. Met. IV. 473,

Tisiphone canos, ut erat, turbata capillos.

et Claud. Epith. Pall. et Celer. 28, de Venere somno excita

Utque erat, indigesta comas, turbata capillos.

Notum est Græcum ὡς ἔχεις. W.

TIBULLUS. BOOK I. ELEGY VII.

INTRODUCTION.

This poem was written to celebrate the birth-day of Messala. The poet enumerates the various scenes of his exploits in Gaul, Cilicia, Syria, Egypt, dwelling especially on the wonders and fertility of the last mentioned region, and singing the praises of Osiris, the inventor of agriculture. He then calls upon the Genius of Messala to come and receive the honours which were peculiarly his own upon such an occasion, and concludes by offering up vows on behalf of his patron.

1. (*Parcæ.*) According to the poets, the fates as they span the thread of each man's destiny, chaunted a song in which the principal events of his career were foretold. This prediction was delivered sometimes at the marriage of the parents of the child who was to be born, (as in Catullus, the three sisters prophesy the fortunes of Achilles at the nuptials of Peleus and Thetis,) but more frequently on the natal day. So again Tibull. IV. v. 3,

> Te nascente, novum Parcæ cecinere puellis
> Servitium, et dederunt regna superba tibi,

to which we may add Hygin. Fab. CLXXI.

Cum esset natus Meleager, subito in regia apparuerunt Parcæ, Clotho, Lachesis, Atropos, cui fata ita cecinere ......

1...4. There is some difficulty as to the translation of these lines. The simple and most obvious interpretation is—"The Fates sung of this glorious day, when spinning the thread of thy destiny—they sung that this would be the day which should accomplish the rout of the tribes of Aquitain." If we adopt this, we must suppose the battle which decided the event of the campaign, to have been fought upon the birth-day of Messala—a coincidence so remarkable, that we cannot help thinking that it would have been expressed more distinctly, and dwelt

upon more forcibly, had such been the meaning of the poet. The other explanation involves a change of construction which, although somewhat harsh, is by no means uncommon; we must refer the first *hunc* to *diem*, the second to Messala himself. "The Fates sung of this glorious day, they foretold that this would be the man who should be able to defeat," &c.

Posset is equivalent to *valeret*, as in Hor. C. III. iii. 42.

> ... stet Capitolium=Fulgens, triumphatisque possit
> Roma ferox dare jura Medis.

3. (*Dissolüenda.*) See Latin Prosody, p. 143. We have another example of the same form in line 40.

3. (*Aquitanas...gentes.*) For the limits of the Aquitani, we can quote Cæs. B. G. I. 1. "Aquitania a Garumna flumine ad Pyrenæos montes et eam partem Oceani, quæ est ad Hispaniam, pertinet, spectat inter occasum solis et septemtriones."

4. (*Quem tremeret.*) "At the recollection of whose prowess, vanquished Atax should tremble."

(*Atax.*) A river of Gallia Narbonnensis, now the *Aude.*

5. (*Pubes Romana.*) Either "the Roman soldiery," or rather, generally, "the youth of Rome," i. e. the Roman people. So, below, *pubes barbara* stands for the Egyptian nation, and in Virg. Æ. vii. 219. *Dardana pubes*, for the Trojan race.

> Ab Iove principium generis, Iove Dardana pubes
> Gaudet avo.

6. (*Evinctos,*) i. e., as the commentators explain it, *post terga.* Compare Hor. Ep. II. i. 191.

> Mox trahitur manibus regum fortuna retortis,

and also C. III. v. 21.

> ... vidi ego civium=Retorta tergo brachia libero.

Brachia capta.) The epithet *capta*, which applies properly to the leaders generally, is here, by a very common poetical usage, confined to one part of their bodies, so above, Tibull. I. i. 46.

> Et dominam tenero detinuisse sinu,

and below line 36.

7. 8. A Roman general, when he celebrated a triumph, had his brows encircled with a wreath of laurel, and was drawn by snow-white steeds in a chariot ornamented with gold and ivory.

9. (*Tarbella.*) The *Tarbelli* are enumerated by Pliny, (H. N. IV. 19.) among the tribes of Aquitania, and again, (H. N. XXX. 2.) he speaks of their country as celebrated for its hot and cold springs. They occupied the valley of the Aturus (*Adour,*) and are frequently alluded to in connection with that stream, thus Luc. I. 419,

> .... tunc rura Nemosi
> Qui tenet, et ripas Aturi, qua litore curvo
> Molliter admissum claudit Tarbellicus æquor,
> Signa movet, gaudetque amoto Santonus hoste.

and Ausonius, in his poem on the Moselle, speaks of *Tarbellicus Atürus.*

9. (*Pyrene*) here signifies the range of the Pyrenees, so Silius III. 417.

> Pyrene celsa nimbosi verticis arce
> Divisos Celtis late prospectat Iberos,
> Atque æterna tenet magnis divortia terris.

For the myth of Hercules and Pyrene, daughter of Bebryciaus, see the lines following the above extract. Observe also the quantity of *Pӯrene,* in which Lucan (I. 688) agrees with Silius.

10. (*Santonici.*) The *Santones* were another of the tribes of Aquitania (Plin. H. N. IV. 19,) who dwelt to the North of the Garumna (*Garonne,*) occupying the province lately called *Saintogne,* which is manifestly a corruption of their name.

11. (*Arar.*) (The *Saone,*) a stream thus described by Cæs. B. G. I. 12. "Flumen est Arar, quod per fines Æduorum et Sequanorum in Rhodanum influit incredibili lenitate, ita ut oculis, in utram partem fluat, judicari non possit." It falls into the "celer Rhodanus," (*arrowy Rhone,*) at the town of Lugdunum, (*Lyons.*)

12. The *Carnoti,* called *Carnutes* by Cæsar, were a tribe of Gallia Lugdunensis, whose principal town was Autricum (*Chartres.*)

Liger (the *Loire.*)

13. (*Cydne.*) The poet now passes on to the exploits of Messala, in the East, which he introduces by apostrophising the Cydnus (*Tersoos,*) the celebrated river of Cilicia, which rising in mount Taurus, washed the walls of Tarsus, the birth-place of the apostle Paul.

14. This line is generally considered corrupt. See the various readings. Wunderlich, retaining the common text, understands *placidis...aquis,* to be the dative, and the expression to be equivalent to

serpis ad placidas aquas, supposing that the poet refers to the swamp, called the ῥῆγμα, into which, according to Strabo, the Cydnus emptied itself. *Cæruleus* will indicate the colour of the stream, pure clear blue, which well accords with the character of its waters, which were intensely cold. Alexander nearly lost his life, from bathing in them when overheated.

16. (*Arat.*) This line is now given up as hopeless. The old commentators endeavour to explain *arat* by a monstrous hypallage, supposing *Taurus arat Cilices* to be equivalent to *Cilices arant Taurum*, which is utterly absurd. Heyne supposes it to mean—"Taurus, which divides or traverses the country of the Cilicians;" but Taurus does *not* divide or traverse Cilicia, but bounds it to the North. Hence almost all editors acquiesce in *alat*, which was introduced by the Italians. The sense yielded by this reading is very appropriate, since we are expressly told by Strabo, that the part of Taurus, bordering on Cilicia, was extremely fertile, was cultivated and inhabited up to the very summit.

Intonsos, "the rude, rough mountaineers."

17, 18. The name of Syria was given to the whole of the country lying along the Levant, from the Bay of Scanderoon to the confines of Egypt, and stretching inland to the East and South, as far as the Euphrates and the Arabian desert, including within its limits Phœnicia and Palestine.

18. (*Columba.*) The pigeon was not used as food among the Syrians, being sacred to their goddess Astarte, whom the Greeks identified with Aphrodite (Venus.) Compare Hygin. Fab. CXCVII.

In Euphratem flumen de coelo ovum mira magnitudine cecidisse dicitur, quod pisces ad ripam evolverunt: super quod columbæ consederunt, et excalfactum exclusisse Venerem, quæ postea dea Syria est appellata, et justitia et probitate cum ceteros exsuperasset, et, ab Iove, optione data, pisces in astrorum numerum relati sunt: et ob id Syri pisces et columbas ex deorum numero habent, non edunt.

20. (*Tyros,*) the chief city of Phœnicia, is here used for the Phœnicians in general—they having been always celebrated among ancient writers as the inventors of navigation, and, in fact, the commerce of the world was, for a long period, monopolised by them.

21, 26. "The cause of the yearly inundations of the Nile was an object of much research even in ancient times. Herodotus formed many conjectures respecting it, and decided for the most reasonable of them.[1] Agatharcides, however, seems to have been the first to discover the truth.[2] The constant rains, to which the districts of Upper

[1] Herod. II. 20, &c. [2] Agatharchid. ap. Diodor. I. p. 50.

Ethiopia are subject during the wet season, from May to September, swell all the rivers in those regions, the whole of which pour their floods into the Nile, which consequently becomes the reservoir of this prodigious accumulation of water. In the middle of June, about the time of the summer solstice, the Nile begins to rise in Egypt. It continues to increase till the end of July, though still confined within its channel; but in the first half of August it overflows its banks, inundates the neighbouring territory[1], and its waters continue, without intermission, to extend themselves till September. About this time, the torrents of rain in Ethiopia having ceased, the Nile begins gradually to fall, but so slowly, that the greater part of the territory of Egypt remains covered with its waters till the commencement of October; and it is not till towards the end of this month that they completely return into their bed. The period of the inundation, therefore, continues from the middle of August to the end of October; and during this time all the fertile valley of Egypt has the appearance of one vast lake, in which its cities jut up like so many islands. Ancient writers, indeed, are wont to compare it to the Ægean sea, where the Cyclades and Sporades offer a similar appearance, on a larger scale."—*Heeren on the ancient Egyptians.* Again, the same writer—"Although Lower Egypt is not altogether without rain, yet this so rarely falls, as we retire from the sea, that, under the constantly serene sky of Thebes, the whole period of man's life may pass away without the earth being refreshed from above with more than a moist dew. The irrigation and fertility of the soil, therefore, entirely depends upon the river, without which Egypt would have shared the fate of the rest of Africa, and have been partly a sandy waste, and partly a stony desert."

24. (*Occuluisse caput.*) Many are the allusions in the poets to the hidden sources of the Nile, e. g. Hor. C. IV. xiv. 45,

> Te fontium qui celat origines=Nilus......

and Ov. Am. III. vi. 39.

> Ille fluens dives septena per ostia Nilus
> Qui patriam tantæ tam bene celat aquæ.

The problem still remains unsolved, for although our countryman, Bruce, succeeded in reaching the fountains of the *Bâhr el Azrak* (Blue river,) the smaller of the two branches, into which the Nile divides in the kingdom of Senaar, all efforts to trace upwards, to any distance, the course of the main trunk, called *Bâhr el Abiad* (White

[1] It is usual to cut through dams and open canals on the 9th of August.

river,) have hitherto proved altogether unsuccessful, in consequence of the savage character of the nations who dwell along its banks.

27. (*Osirim.*) Everything connected with Egyptian mythology, is involved in the deepest obscurity, which has arisen, in a great measure, from the doctrine sedulously inculcated by the crafty priesthood, and unsuspectingly received by their dupes, that the religion of Greece had flowed from Egypt as from a fountain head, and that the prototypes of all the Grecian divinities were to be found on the banks of the Nile. Herodotus seems to have entertained no doubts of the general truth of this assertion, supported as it was by a mass of bold and ingenious fabrications. But, as an acquaintance with the subject became more accurate and extensive, subsequent writers found that many of the powers and attributes of the Egyptian gods would, by no means, apply to the members of the Grecian Pantheon, with whom they had been identified by the father of history; and although they seem never to have had any difficulty in acknowledging the general principle, yet they differed widely, from him and from each other, in applying it. Hence the statements of these authors, when taken collectively, present a complicated tissue of confusion and contradiction, which, in many cases, becomes quite inextricable, from the practice of employing the Greek denominations at once, without noticing the native names. Thus Greek writers, when discussing Egyptian mythology, speak of the rites of Apollo, Pan, Artemis, Hermes, Hephæstus, Latona,[1] and others, just as familiarly as if they were describing the ceremonies of Athens or Argos; while, in many instances, we have no means of ascertaining, beyond some vague and fortuitous resemblance, the nature of the personages to whom they refer.

There seems, however, to be no doubt that *Osiris*, and his consort *Isis*, were the two principal objects of popular adoration among the Egyptians, and that their worship was not confined to any particular district, as was the case with many of their deities, but prevailed over the whole land. As to the nature of this pair, we find, as might be expected from the remarks made above, various and conflicting accounts. By some, Osiris was considered to be the Sun;[2] by others, to be a personification of the river Nile;[3] but, according to the idea generally entertained by the Greeks, he was the same with their Dionysus or Bacchus, the Liber Pater of the Latins, and as such he is represented by Tibullus in the lines before us.

[1] Latona is mentioned as an Egyptian goddess by Herodotus and many others, but we should have been entirely ignorant of her native appellation had it not been for a passage in a late grammarian, Stephanus Byzantinus, from which we learn that it was *Bouto.* [2] Plutarch. de Isid. et Osirid. Diog. Laert. in proemio. Macrob. Sat. 1. 21. [3] Eusebius—Selden de Diis Syriis I. 4. See Prichard's Egyptian Mythology, p. 76.

Isis again was by many regarded as the Moon;[1] by others, as Pallas Athene;[2] but generally by the Greeks as the same with their Demeter, or Mother Earth, the Ceres of the Latins. This is expressly asserted by Herodotus,[3] and corroborated by Diodorus.[4] She is, however, often confounded with Argive Io.[5]

28. *(Memphiten...bovem.)* He means the sacred, oracular bull, *Apis*, which was kept at Memphis, the capital of Lower Egypt, in a magnificent temple, to which were attached spacious pleasure grounds, where he might take healthful exercise.[6] This animal was believed to be an incarnation of Osiris,[7] and was recognised by a number of peculiar marks described by Pliny[8] and Ælian.[9] He was said to live for twenty-five years, at the end of which period he was supposed to drown himself by leaping into the Nile.

> Quos dignetur agros, aut quo se gurgite Nili
> Mergat adoratus trepidis pastoribus Apis. Stat. S. III. ii. 115.

He was then interred with great pomp, and the priests wandered about for some days, shrieking, beating their breasts, and exhibiting every outward form of grief, until a new Apis was found, when the discovery was celebrated by a joyful festival, termed the Theophania, or Manifestation of the god. This lasted for five days. All the ceremonies, together with an account of the nurture of the young Apis, are detailed by Ælian.[10]

There were other sacred bulls besides Apis. Such was *Mnevis*, worshippers at On or Heliopolis; *Pacis*, at Hermonthis; and one of vast size, with his hair reversed, called *Onuphis*.[11]

We may conclude this notice by quoting the words of Pliny. H. N. VIII. 46.

"Bos in Ægypto etiam numinis vice colitur, Apim vocant. Insigne ei, in dextro latere candicans macula, cornibus Lunæ crescere incipientis: Nodus sub lingua, quem cantharum appellant. Non est fas eum certos vitæ excedere annos, mersumque in sacerdotum fonte enecant, quæsituri luctu alium, quem substituant, et donec invenerint, moerent, derasis capitibus: nec tamen unquam diu quæritur. Inventus deducitur Memphim a sacerdotibus." He then goes on to give an account of his oracular powers, and of his having been consulted by Germanicus Cæsar.

28. *(Plangere...bovem.)* *Plangere* signifies—1. Generally, *to beat*,

[1] Plutarch de Isid. et Osirid. Diodor. I. 11. [2] Plutarch as before. [3] II. 156. [4] I. 13. [5] e. g. Ov. Met. I. 588, 724. [6] Ælian. de Animal. II. 10. [7] Strabo XVII, Diodor I. [8] H. N. VIII. 46. [9] De Animal. II. 10. [10] See Prichard's Egyptian Mythology, p. 305. Jablonski, Pantheon Ægypt. IV. 2, &c. [11] See Prichard, as above.

to strike; 2. Specially, *to beat the breast*, &c., *in token of grief*, and is construed either with the accusative of the object struck, or of the object of sorrow, or absolutely without a regimen, thus—

1. Plangebant alii proceris tympana palmis. Catull. lxiv 262.
2. Adspicit Alphenor, laniataque pectora plangens. Ov. Met. VI. 248.
3. Nec dubium de morte ratæ, Cadmeida palmis
   Deplanxere domum, scissæ cum veste capillos. Ov. Met. IV. 544.
4. .... planxere sorores
   Naides, et sectos fratri posuere capillos.
   Planxere et Dryades: plangentibus adsonat Echo. Ov. Met. III. 505.

30. (*Teneram.*) This epithet, as well as *inexpertæ* in the next line, refers to the world being yet young, so Virg. G. II. 343, when speaking of the early ages,

Nec res hunc teneræ possent perferre laborem.

(*Sollicitavit.*) Compare Virg. G. II. 418.

Sollicitanda tamen tellus, pulvisque movendus.

34. Compare Virg. G. II. 362—370, on pruning the vine.

Dura here means *pitiless*, *unsparing*.

36. (*Incultis...pedibus.*) Dissen alone, of all commentators, has pointed out that this is an example of a very common poetical figure. The epithet *incultis*, is, by a species of metonomy, connected immediately with *pedibus*, although applying properly to the persons to whom the feet belonged; the meaning is—"the grape trodden by the feet of men as yet rude and uncivilized."

37. (*Voces inflectere cantu.*) Compare Lucret. V. 1405.

Ducere multimodis voces et flectere cantus.

38. (*Nescia,*) i. e. Saltationis ignara—*certos modos*, i. e. musicos modos. D.

39. (*Bacchus.*) *Osiris* and *Bacchus*, as explained above, are here considered the same. This is a more natural explanation than the supposition that Bacchus is used as synonymous with *vinum*.

40. (*Tristitiæ dissoluenda,*) i. e. a tristitia. As an example of this construction, take Hor. C. III. xvii. sub. fin.

... cras Genium mero=Curabis et porco bimestri=Cum famulis operum solutis.

44. (*Aptus.*) "Love which befits you well."

45. *Corymbus* signifies *a bunch of ivy with the clusters of berries depending from it.* It was one of the peculiar ornaments of Bacchus, who is hence termed *corymbifer.* G. Compare Ov. Fast. I. 393.

Festa corymbiferi celebrabat Græcia Bacchi.

46. (*Lutea palla*) is the *crocota,* or saffron coloured woman's robe, which reached to the feet (ποδήρης,) and formed part of the costume of Bacchus. *Tyriæ vestes,* a scarlet mantle thrown over the *crocota.*

48. (*Conscia cista.*) The basket which contained the mysterious instruments employed in the worship of the god, which were carefully covered over with ivy and vine leaves, so as to shroud them from every profane eye. Thus Hor. C. I. xviii. 11.

.... Non ego te, candide Bassareu,
Invitum quatiam, nec variis obsita frondibus
Sub divum rapiam ....

and Catull. lxiv. 260.

Pars obscura cavis celebrabant orgia cistis.

Those who carried these baskets were called *cistophori.*

Conscius is applied either to a person or thing, which has witnessed, or in any way become acquainted with an object, or circumstance, concealed from the world at large.

49. (*Genium.*) The word *Genius* is derived from *geno* or *gigno,* signifying to *create* or *beget,* and the name was applied to a spiritual being who presided over the birth of man, attended upon and watched over him during life, and perished[1] at his death. Each individual had a separate genius who regulated his lot, and was represented as white or black, according to his fortunes.[2] We may quote two passages, the

[1] See quotation from Horace immediately below. Hartung wishes to substitute *immortalis* for *mortalis,* because Apuleius (De deo Socrat.) expressly affirms that the Genius was considered immortal. [2] Some philosophers believed (see extract below from Censorinus) that each individual had two Genii, one good and the other bad, ἀγαθοδαίμων and κακοδαίμων, but this does not seem to have formed part of the popular creed. So also Servius Virg. Æ. VI. 743. "Cum nascimur duos Genios sortimur, unus est qui hortatur ad bona; alter qui depravat ad mala; quibus assistentibus post mortem, aut asserimur in meliorem vitam, aut condemnamur in deteriorem: per quos aut vacationem meremur aut reditum in corpora."

most precise that can be found, in illustration of a subject which is somewhat obscure.

Horace,[1] in answer to the question—why are the natural dispositions and characters of those around us frequently so much opposed to each other?—replies,

Scit Genius, natale comes qui temperat astrum,
Naturæ deus humanæ, mortalis in unum—
Quodque caput, vultu mutabilis, albus et ater

and Censorinus,[2]

"Genius est deus, cuius in tutela, ut quisque natus est, vivit. Hic, sive quod, ut genamur curat, sive quod una genitur nobiscum, sive etiam quod nos genitos suscipit ac tuetur, certe a genendo Genius appellatur. Eundem esse Genium et Larem, multi veteres memoriæ prodiderunt. Hunc in nos maximam, immo omnem habere potestatem, creditum est. Nonnulli binos genios in iis dumtaxat domibus, quæ essent maritæ, colendos putaverunt. Euclides autem Socraticus duplicem omnibus omnino nobis Genium dicit appositum....Genio igitur potissimum per omnem ætatem quotannis sacrificamus......... Genius autem ita nobis assiduus observator appositus est, ut ne puncto quidem temporis longius abscedat, sed ab utero matris exceptos, ad extremum vitæ diem comitetur."

The Genius of women was called a *Juno*. Thus Pliny H. N. II. vii.

"Quamobrem maior cœlitum populus etiam quam hominum intelligi potest, cum singuli quoque ex semetipsis totidem Deos faciant, Iunones Geniosque adoptando sibi." So Tibull. IV. vi. 1,

Natalis Iuno, sanctos cape thuris honores

and thus women swore by their Juno. Tibull. III. vi. 47.

Etsi perque suos fallax iurarit ocellos,
 Junonemque suam, perque suam Venerem.

So also Petronius Arbiter XXV. and Senec. Ep. CX.

Such being the ideas entertained with regard to the Genius, it will easily be understood why the *Natalis Dies*, or birth-day was particularly set apart for his worship. The nature of the sacrifices offered, is fully illustrated by the lines now under consideration, and by the following passages. Tibullus, in the second elegy of the second book, celebrates the birth-day of his friend, Cerinthus,

[1] Ep. II. ii. 187. [2] De die natali, III.

Dicamus bona verba: venit Natalis ad aras:
  Quisquis ades, lingua, vir mulierque, fave.
Urantur pia tura focis, urantur odores,
  Quos tener e terra divite mittit Arabs.
Ipse suos Genius adsit visurus honores,
  Cui decorent sanctas florea serta comas.
Illius puro destillent tempora nardo,
  Atque satur libo sit madeatque mero,
Annuat et, Cerinthe, tibi quodcumque rogabis
  En age, quid cessas? annuit ille, roga.

and, 21.

Hac veniat Natalis avi prolemque ministret,
  Ludat et ante tuos turba novella pedes.

See also IV. v. 19. To which add Hor. Ep. I. i. 143, describing the rural festivals of the olden time.

Tellurem porco, Silvanum lacte piabant,
Floribus et vino Genium memorem brevis ævi.

Varro, quoted by Censorinus II., says that bloody offerings were never presented to the Genius on a birth-day feast, because men thought that it was unbecoming to take away life on the day when they themselves received it. This did not apply, it would seem, to the feast in honour of another; for we find in Horace, when he is making preparations to celebrate the birth-day of Mæcenas. C. IV. xi. 6.

Ridet argento domus, ara castis=Vincta verbenis, avet immolato=Spargier agno.

The Genius was naturally believed to exercise an especial superintendence over wedlock; the marriage bed was under his protection, and was called *genialis torus*,[1] and the expression *genialis præda*, is appropriately applied by Ovid (See Extract VI. p. 64,) to the Sabine women, whom the Romans had forcibly seized for their brides. Observe also, that *genialis* is used generally as an epithet for any thing which conduces to festivity, mirth, or pleasure. *Genialis dies* is a day of jovialty, *Genialis hiems* points out winter as the season of conviviality, expressions arising from the comfortable doctrine held by the ancients, that in taking care of themselves, and looking after their own

[1] Thus in Juv. S. VI. 22..... Sacri genium contemnere fulcri, means, to violate the marriage bed.

enjoyments, they were performing an acceptable service to their Genius. Thus, too, those who practised abstinence, were said *defraudare Genium suum*;[1] *belligerare cum Genio*,[2] while the precept of Persius[3] *indulge Genio*, is an exhortation to eat, drink, and be merry. In like manner, as there were public Lares and Penates, so the whole Roman people, taken collectively, was supposed to have a Genius. When we read in Livy xxi. 62, that the Genius was propitiated by the sacrifice of five full grown victims, we must understand the historian to mean the Public Genius, to whom we find votive tablets inscribed with the words GENIO. P. R. We find similar tablets to the Genius of an Army, of a Century, of a Colony; nay more, places also had their Genius,[4] and Prudentius C. Symm. II. 369, 444, twits his opponent with the fact, that walls, gates, baths, stables, all had their Genii, so that scarce a corner of the city could be found without a god of its own. The Genius of a place was represented by a snake;[5] and hence to paint a snake upon the walls of any place of public resort, was the method adopted to point out that it was sacred, and not to be defiled.[6]

Somewhat more mystical is the statement of Aufustius, an unknown writer quoted by Festus,[7] that the Genius is the son of the gods, and the creator of men, (deorum filius et parens hominum,) the instrument, as it were, employed by the gods in the formation of men. This seems to, be connected with the ancient doctrine,[8] that the souls of men proceeded from Jupiter, and after death were restored to him again. We can thus understand how a Genius might be attributed to the gods themselves—the Genii being, according to this view, agents who executed their will; and, in fact, we read of *Genius Iovialis*;[9] *Genius Infernus*:[10] *Genius Plutonis*;[11] *Genius Priapi*;[12] *Genius Famæ*,[13] and the like; but some believe that these are mere circumlocutions, indicating the divinities themselves.

50. *(Tempora funde mero.)* We need not press this phrase too closely. Nothing more is meant than "drink till the wine mounts to the head." So Tibull. I. ii. 1.

> Adde merum, vinoque novos compesce dolores,
> Occupet ut fessi lumina victa sopor;

[1] Terent. Phorm. I. i. 9. [2] Plaut. Truc. I. ii. 81. Compare also Plaut. Pers. I. iii. 28., and II. iii. 11. Stich. IV. ii. 42. Hor. C. III. xvii. [3] S. V. 151. [4] Servius Virg. G. I. 302. Genium autem dicebant antiqui naturalem deum uniuscuiusque *loci vel rei vel hominis*. In Æ. VII. 136. Æneas invokes "Geniumque loci." [5] Serv. Virg. Æ. V. 85. [6] Pers. S. I. 113. [7] In voce *Genius*. See Müller. Die Etrusker. III. 4, 5. [8] Macrob. Sat. I. 10. [9] Cæsius quoted by Arnob. adv. gent. III. 40. Varro quoted by Augustin. de Civ. Dei. VII. 2. 13. [10]. Fabrett. Inscrip. II. 71. [11] Gruter. Inscrip. MLXXIII. 8. [12] Petron. Arb. xxi. [13] Mart. VII xi.

Neu quisquam multo perfusum tempora Baccho
Excitet, infelix dum requiescit amor,

where the stupor produced by excess of wine, is indicated by the same expression.

51. (*Illius,*) i. e. of the Genius.—Stabat enim Genii simulacrum adolescentis speciem referens inter Lares in foco atrii. Hoc ornabant die natali aliisque festis, corollis, nardo, aliisque unguentis, et apponebant liba et vina. D.

53. (*Hodierne,*) i. e. hodie. A common Greek construction.

54. (*Mopsopio,*) i. e. Attico, from Mopsus, a mythic king of Attica. Hence *Mopsopii muri*, *Mopsopia urbs*, for Athens; *Mopsopius iuvenis* or Triptolemus, &c.

(*Liba.*) The *libum* was a cake much used in sacrifices, the ingredients of which were cheese, wheaten flour, and an egg. Cato R. R. LXXV. gives the receipt.

Libum hoc modo facito. Casei P. II. bene disterat in mortario: ubi bene distriverit, farinæ siligineæ libram, aut si voles tenerius esse, selibram similaginis solum eodem indito, permiscetoque cum caseo bene: ovum I. addito, et una permisceto bene. Inde panem facito. Folia subdito: in foco caldo sub testu coquito leniter. These *Liba* were called ἴτρια by the Greeks.

57. (*Monumenta viæ*, &c.) These lines refer to some repairs executed upon the *Via Latina*, by Messala, at the command of Augustus. This road commenced at the Porta Capena, ran through the Albana Vallis, between Tusculum and the Alban Mount, and passing by Anagnia, Ferentinum, Frusino, Fregellæ, Fabrateria, Aquinum and Casinum, joined the Via Appia at Beneventum. Among the numerous public works undertaken by Augustus, the restoration of the great military ways was neither the least important nor the least arduous. The passage before us will be illustrated by quoting Sueton. Octav. 30.

Quo autem facilius undique Urbs adiretur, desumta sibi Flaminia via Arimino tenus munienda, reliquas triumphalibus viris ex manubiali pecunia sternendas distribuit.[1]

The words of Martial (VIII iii. 5,) probably allude to the exertions of Messala on this occasion.

Et quum rupta situ Messalæ saxa jacebunt,
Altaque quum Licini marmora pulvis erunt
Me tamen ora legent, &c.

[1] Dion. speaks to the same effect, LIII. 22.

59. 60. (*Glarea...silex.*) Compare Liv. XLI. "Censores vias sternendas silice in urbe, glarea extra urbem substruendas marginandasque primi omnium locaverunt," and the following passage from Sir William Gell's "Pompeii."

"The public ways ranked among the most important of the works of Roman magnificence. Amazing labour, with vast expense, were devoted and combined in extending them from the Capital to the utmost limits of the known world; and, in many instances, they seem to have been calculated by their construction to outlast the Empire, of which they have, not inaptly, been termed the Arteries. Nor was their construction alone the object of solicitude; the care of looking to their repair was not thought unworthy the greatest men of the republic. None but those of the highest rank were eligible to the office of superintending that service; and we find Augustus himself taking the charge of a District. The Appian Way, the most ancient, as well as the most noble, being distinguished by the epithet of *regina viarum*, as originally made by Appius Claudius, the Censor, extended from Rome to Capua.[1] It was composed of three strata; the lower of rough stones or flint cemented together, formed a foundation or *statumen*; the middle stratum or *rudera* was of gravel; the upper of well jointed stones of irregular forms. It remains, in many places, perfect to the present day."

TIBULLUS. BOOK I. ELEGY X.

INTRODUCTION.

The Poet, being about to enter upon a military life, expresses his detestation of war, and of avarice, the cause of war; and praises the blissful security of those simple ages when strife was yet unknown. He then implores the Lares of his paternal estate to preserve him amid the perils to which he was soon to be exposed, and to bring him back in safety to his rural home. The piece concludes with an enumeration of the joys of peace. It is generally supposed to have been one of the earliest productions of the muse of Tibullus.

[1] Liv. ix. 29. Procopius, at the distance of nearly a thousand years, mentions it as still entire.

1. (*Protulit*,) i. e., brought forward—brought to light—invented.

5. (*An nihil.*) The reading *at nihil, &c.*, adopted by many editors, agrees well with the general sense of the passage, "but we ought not to blame the inventor of the sword, *he* used the weapon against wild beasts only, *we* against each other."

10. (*Varias.*) This epithet points out the primitive simplicity of those ancient times. The sheep in the flock were *variae*—that is, *spotted*, no anxiety having been, as yet, displayed with regard to the fineness and purity of the fleece. Compare Varro R. R. II. 2.

"Animadvertendum quoque linguane nigra aut varia sit, quod fere qui eam habent, nigros aut varios procreant agnos." A precept which Virgil has versified in G. III. 387, Columella also (VII. 3.) gives the same warning with regard to the tongue and palate. "Nam cum hæ corporis partes nigræ aut maculosæ sunt, pulla, vel etiam varia nascitur proles." Broukhuis, not satisfied with this explanation, reads *saturas*, instead of *varias*. *Varias* is applied by Virgil as an epithet to lynxes, by Claudian to tigers.

10. (*Dux gregis.*) In many parts of Europe, and of the East also, as we know from the Bible, the shepherd walks before his flock.

11. (*Tunc mihi vita foret.*) A prose writer would have said, *Utinam vita mihi tunc fuisset*, the use of *foret*, with reference to something that is past and gone, gives greater liveliness to the wish, hides, as it were, the impossibility that it should ever be gratified. Similar to this is the exclamation of Ariadne, in her epistle to Theseus, after he had deserted her. Ov. Her. x. 133.

Di facerent, ut me summa de puppe videres!
Movisset vultus moesta figura tuos.

Where, in the first line, she throws herself back into the past, and words her prayer as if the bark of her treacherous lover was still in sight.

11. 12. (*Vulgi...tristia...arma.*) These words are understood, by Voss and others, to mean those weapons which the vulgar seize, in a sudden fit of passion, to inflict wounds and death—while *tubam* implies regular warfare. It is more simple to render the passage thus:—"Had I lived in those happy times I should never have known gloomy wars which now agitate mankind, nor ever heard, with throbbing heart, the trumpet-call." *Vulgus* being used, somewhat contemptuously, for mankind at large.

12. (*Corde micante.*) "Fluttering heart." *Mico* properly signifies *to move rapidly backwards and forwards;* thus Virgil of a high-bred horse. G. III. 84.

Stare loco nescit, micat auribus, et tremit artus,

and of a serpent darting its tongue, G. III. 439,

.... et linguis micat ore trisulcis.

It is often applied, as in the present passage, to mental agitation, thus *attoniti micuere sinus—corda micant regis—pulsantur trepidi corde micante sinus*, *&c.*, are all Ovidian expressions.

13. *Quis* for *aliquis*. So Tibull. I. ix. 3.

Ah miser! etsi quis primo perjuria celat,
Sera tamen tacitis Pœna venit pedibus.

and IV. iii. 1.

Parce meo iuveni, seu quis bona pascua campi,
Seu colis umbrosi devia montis, aper.

This use of *quis* is found in the best prose writers also, as in Liv. VI. 40.

Omnia semper quæ magistratus ille dicet secundis auribus, quæ ab nostrum quo dicentur adversis accipietis?

32. *Miles et, &c.* Compare Ov. Her. I. 31.

Atque aliquis posita monstrat fera prælia mensa
Pingit et exiguo Pergama tota mero.
Hac ibat Simois, hic est Sigeia tellus,
Hic steterat Priami regia celsa senis.
Illic Æacides, illic tendebat Ulixes:
Hic lacer admissos terruit Hector equos.

14. (*Latere.*) The Poets constantly speak of wounds being received in the side, because that part of the body was most exposed, the head being protected by the helmet, the chest by the breast-plate and shield.

19. (*Melius tenuere fidem,*) i. e. "the men of those days." Heyne and others will have it that *tenuere* applies to the gods, which is quite foreign to the spirit of the passage.

20. (*Æde,*) must not be understood to apply to the chapel or niche in which the images of the Lares were placed, (*Lararium*, *Ædicula*,) and which was in all ages, except perhaps in palaces, of small size, but to the *atrium* or principal apartment of the house, which was then of humble dimensions.

27. Compare the following extract, v. 13—16.

35, 38. This picture corresponds closely with the account of the Infernal Regions, to be found in Homer, who represents the realms of Hades as a gloomy and desolate region, where the spirits of the departed, although not suffering actual pain, are strangers to enjoyment. See this subject more fully discussed in notes on Tibull. I. iii. 56, p. 155.

36. (*Stygiae navita puppis aquae.*) "The ferryman of the bark of the Stygian wave." Although *puppis* is the reading of every good MS., yet the double genitive *puppis aquæ* is so offensive that almost all editors have introduced some emendation. Of these, the two best are *navita tristis*, due to Burmann; and *navita turpis*, found in some interpolated MSS., and adopted by Heyne and others. Compare Virg. Æ. VI. 315.

Navita sed tristis nunc hos, nunc accipit illos.

and Prop. III. xviii. 24.

Scandenda est torvi publica cymba senis,

also Juv. S. III. 265.

Iam sedet in ripa, tetrumque novicius horret
Porthmea, nec sperat cœnosi gurgitis alnum
Infelix, nec habet quem porrigat ore trientem.

to which we may add, the "horribili squalore Charon," of Virg. Æ. VI. 299, and the "avidæ trux navita cymbæ" of Stat. S. II. i. 186.

37. (*Percussisque genis.*) *Percussis* is generally considered corrupt, although found in every good MS. Huscke, however, would explain it *percussis timore*, i. e., "cheeks wan through fear," but we can find no other example of such an ellipse. If the word is retained, I would rather translate it "cheeks driven in," i. e., hollow, sunken. Out of a cloud of conjectural emendations, that of Heinsius has found most favour with the learned, *exesisque genis*, i. e., hollowed out, consumed by the flames of the pyre, and thus corresponding with *ustoque capillo*. In whatever way we arrange the text, it will be seen that the Poet here expresses the popular belief, that the shades of the dead bear the same appearance in the infernal regions as their bodies did at the moment of death, or even when half consumed by the funeral flames. Thus Virg. Æ. VI. 495.

Atque hic Priamiden laniatum corpore toto
Deiphobum vidit, lacerum crudeliter ora, &c.

And Prop. IV., vii. 7, in the beautiful lines where he depicts the vision of dead Cynthia, seen in a dream.

> Eosdem habuit secum, quibus est elata, capillos;
> Eosdem oculos: lateri vestis adusta fuit
> Et solitam digito beryllon adederat ignis;
> Summaque Lethaeus triverat ora liquor, &c.

42. (*Calidam aquam.*) For washing the feet—the greatest of luxuries to a traveller or labourer in a hot climate.

48. (*Testa paterna.*) "The amphora stored up by his sire." Compare Ov. A. A. II. 695.

> Qui properant, nova musta bibant, mihi fundat avitum
> Consulibus priscis, condita testa merum.

51. (*E luco.*) The consecrated grove, where he had been paying homage to the gods and feasting with his wife and children. Compare Hor. C. I. iv. 11.

> Nunc et in umbrosis Fauno decet immolare lucis

and Virg. Æ. XI. 739.

> Hic amor, hoc studium; dum sacra secundus haruspex
> Nuntiet, ac lucos vocet hostia pinguis in altos.

That the solemnities of a festal day were frequently combined with free indulgence in wine, is manifest, not only from the lines before us, but also from Hor. Ep. ad Pisones, 223.

> Illecebris erat et grata novitate morandus
> Spectator, functusque sacris, et potus et exlex,

and Tibull. II. i. 29.

> . ... non festa luce madere
> Est rubor, errantes et male ferre pedes.

TIBULLUS. BOOK II. ELEGY I.

INTRODUCTION.

THE subject of this Elegy is the *ambarvalia* or *sacrum ambarvale*, a festival celebrated in spring time, by the rustic population of Latium, for the purification of themselves, their flocks, and fields. As the name imports, the victims were led round the limits of each farm or district, and the holy influence of the sacrifice was supposed to extend to everything included within this circle. Such is the solemnity described by Virgil, when he enjoins the husbandman to pay due honour to the gods. G. I. 338.

In primis venerare deos, atque annua magnæ
Sacra refer Cereri lætis operatus in herbis,
Extremæ sub casum hyemis, iam vere sereno.
Tunc pingues agni et tunc mollissima vina;
Tunc somni dulces, densæque in montibus umbræ.
Cuncta tibi Cererem pubes agrestis adoret,
Cui tu lacte favos et miti dilue Baccho,
Terque novas circum felix eat hostia fruges
Omnis quam chorus et socii comitentur ovantes,
Et Cererem clamore vocent in tecta; neque ante
Falcem maturis quisquam supponat aristis,
Quam Cereri, torta redimitus tempora quercu
Det motus incompositos et carmina dicat.

Cato (R. R. CXLI.) gives, at length, the form of prayer most fitting for such occasions.

Besides the Ambarvalia, celebrated by private individuals or small communities, there was a public festival, whose name and object were the same, in which the sacred rites were performed by a college of priests, denominated the *Fratres Arvales*. These, according to tradition, were first instituted by Romulus, and, originally, it was their duty to march in solemn procession round the boundaries of the state, accompanied by the victims—a boar, a ram, and a bull—constituting the sacrifice called *Suovetaurilia*, singing hymns as they paced along. When, in later times, from the extension of territory, this became

impossible, the sacrifices were still offered at certain spots which marked the original limits of the Roman domain.[1]

4. (*Ceres.*) It is a very remarkable circumstance, that among a people like the Romans, devoted to tillage and rural pursuits, the worship of Ceres, the goddess of corn and agriculture, should have been derived from a foreign source. This fact is stated, in the most distinct terms, by Cicero, pro Balb. XXIV. "Sacra Cereris, judices, summa maiores nostri religione confici cæremoniaque voluerunt: quæ quum essent assumta de Græcia, et per Græcas semper curata sunt sacerdotes, et Græca omnia nominata. Sed quum illam, quæ Græcum illud sacrum monstraret et faceret, ex Græcia deligerent, tamen, sacra pro civibus civem facere voluerunt, ut Deos immortales scientia peregrina et externa, mente domestica et civili precaretur. Has sacerdotes video fere aut Neapolitanas aut Velienses fuisse, fœderatarum sine dubio civitatum; mitto vetera: proxima dico; ante civitatem Veliensibus datam, de senatus sententia C. Valerium Flaccum, prætorem urbanum, nominatim ad populum de Calliphania Veliense, ut ea civis Romana esset, tulisse. Num igitur aut fundos factos esse Velienses, aut sacerdotem illam civem Romanam factam non esse, aut fœdus et a senatu, et a populo Romano violatum arbitrabimur." The Grecian goddess, whose attributes corresponded with those of Ceres, and with whom she is always identified, was *Demeter;* but the origin and etymology of the word Ceres is absolutely unknown. A temple was erected, beside the Circus Maximus, to Ceres and her two children, Liber and Libera,[2] (afterwards identified with Bacchus and Proserpina) B. C. 494, by the dictator Aulus Postumius, in accordance with the injunctions of the Sibylline books which had been consulted on account of a threatened famine.[3] This shrine, which had fallen into decay, was restored by the emperor Tiberius.[4] The festival of Ceres (*Cerealia*) commenced with Circensian games,[5] on the twelfth of April,[6] and lasted for several days.

5, 6. Compare the description in Ov. Fast. I. 657, of the *Sementiva*, a rural festival, celebrated at the end of seed time, particularly the lines

> Villice da requiem terræ, semente peracta,
> Da requiem terram qui coluere viris,

and

> State coronati plenum ad præsepe, iuvenci,
> Cum tepido vestrum vere redibit opus.

[1] See Strabo, XIV. §. 34. (p. 645,) and the extract from Ovid, p. 88 of this collection, on the god Terminus, with the notes. [2] See Cic. N. D. II. 24. Cicero distinguishes Liber, the son of Ceres, from Liber the Grecian Bacchus, son of Semele. [3] Dionys. A. R. VI. 17. [4] Tacit. Ann. II. 49. [5] Ov. Fast. IV. 391. Tacit. Ann. XV. 53. [6] Brotier, in his note on Tacit. Ann. XV. 53, endeavours, unsuccessfully, to prove that the games commenced on the 19th of April.

9. (*Operata.*) The proper signification of *operari*, as its etymology points out, is *to labour—to be earnestly engaged in any work;* and it is construed with the dative of the object, or with *in* followed by the ablative—thus Hor. Ep. I. ii. 29.

In cute curanda plus aequo operata iuventus,

and Virg. Æ. III. 136.

Connubiis arvisque novis operata iuventus.

Very frequently, however, the meaning of the word is restricted to the performance of a sacred work—*to engage in an act of worship*, as in the present passage, and in Virg. G. I. 339.

Sacra refer Cereri lætis operatus in herbis,

and Hor. C. III. xiv. 5,

Unico gaudens mulier marito=Prodeat justis operata divis,

Sometimes absolutely, as Prop. II. xxxiii. 2.

Cynthia est noctes jam operata decem,

i. e., has been engaged in the worship of Isis for ten nights.

12. (*Manibus puris.*) h. e. et sumite aquam ut manus puræ sint s. manibus purgandis. Est igitur *manibus* dat. et *puris* per prolepsin dictum. D. who quotes Ov. Fast. V. 435.

Terque manus puras fontana proluit unda.

19. (*Eludat messem,*) i. e., mock the hopes entertained by the husbandman of an abundant harvest. Compare Virg. G. I. 225,

.... sed illos=Expectata seges vanis elusit aristis.

(*Fallacibus herbis.*) The *herbæ* are the green blades of corn. Compare the expression Ov. Her. xvii. 263, which looks like a proverb,

Sed nimium properas et adhuc tua messis in herba est.

21. (*Tum.*) Si messem non eluserit seges, novis honoribus vos iterum ornabimus. D. Allusion is here made, as Wunderlich observes, to the sacred rites performed immediately before the commencement of harvest. Virg. G. I. 347.

> .... neque ante
> Falcem maturis quisquam supponat aristis,
> Quam Cereri, torta redimitus tempora quercu,
> Det motus incompositos, et carmina dicat.

24. Many of the best commentators understand these words to refer to the erection of little temporary bowers, constructed by the slaves, in front (*ante*) of the altar (*focum*), under the shelter of which they might drink and amuse themselves. For arbours of this kind we find various names, as, *pergula*, *trichila*, *hypampelos*, &c. They are described in the next extract, line 95, in the little poem "Copa" attributed by some to Virgil.

> Sunt cupæ, calices, cyathi, rosa, tibia, chordæ,
> Et trichila umbriferis frigida arundinibus, v. 7,

and by Ov. Fast. III. 527.

> Sub Iove pars durat: pauci tentoria ponunt:
> Sunt, quibus e ramis frondea facta casa est:
> Pars sibi pro rigidis calamos statuere columnis,
> Desuper extentas imposuere togas.

Others suppose that the *vernæ*, in the passage before us, are the slave children (the "picaninnies") of the family, who are represented as building baby-houses, one of the amusements enumerated in the catalogue of Hor. S. II. iii. 247.

> Ædificare casas, plostello adiungere mures,
> Ludere par impar, equitare in arundine longa.

26. (*Nuntia fibra.*) According to Varro, Festus and the old grammarians, *fibra* properly signifies *the extremity of any thing*, being the feminine of the obsolete adjective *fiber*, equivalent to *extremus*. In the discipline of the Haruspices, the *fibræ* were the thread-like extremities of the entrails, and especially of the liver (*caput iocinoris*,) to which peculiar importance was attached in the art of divination. Hence *fibra* is constantly used in reference to the omens derived from the entrails of victims, so Tibull. I. viii. 3.

> Nec mihi sunt sortes, nec conscia fibra deorum,
> Præcinit eventus nec mihi cantus avis.

and Virg. G. I. 483, describing the portents which preceded the death of Cæsar.

> .... nec tempore eodem
> Tristibus aut extis fibrae apparere minaces
> Aut puteis manare cruor cessavit ....

Fibra is also used for entrails collectively, as Ov. Fast. IV. 935.

> Tura focis, vinumque dedit, fibrasque bidentis.

and for the filaments of the roots of plants, as in Cic. Tuscul. III. vi.

> Non solum ramos amputare miseriarum, sed omnes radicum fibras evellere.

27, 28. (*Falernos... Chio.*) The Italian wines, most esteemed by the Romans, were all produced in the favoured district of the "happy Campania" or on its confines. The *Massicum* and "immortale *Falernum*"[1] grew upon the sunny slopes to the south of Sinuessa (*Rocca di Monte Dragone.*) The *Cæcubum* and *Calenum*, so often and so earnestly eulogised by Horace, came, the former from the marshes around Fundi, the latter from Cales (*Calvi;*) the heights of Setia (*Sezza*) yielded the *Setinum*, prized above all others by Augustus and his court,[2] while the volcanic ridges of Mons Gaurus (*Monte Barbaro*), between Puteoli (*Pozzuoli*) and Cumæ, supplied the scarcely less celebrated *Gauranum*. From the bay of Sinuessa, says Pliny,[3] "incipiunt vitiferi colles, et temulentia nobilis succo per omnis terras inclyto, atque, ut veteres dixere, summum Liberi patris cum Cerere certamen. Hinc Setini et Cæcubi obtenduntur agri: his iunguntur Falerni, Caleni: dein consurgunt Massici, Gaurani, Surrentinique montes."

Among the various delicious sweet wines of the Greek islands, those of Lesbos and Chios seem to have been most relished. Of the latter, immense quantities must have been imported, if we can believe the accounts given by Pliny,[4] of the number of casks bequeathed by Hortensius to his heir, and of the largesses of Lucullus upon his return from Asia.

29. (*Madere.*) Wunderlich compares Hor. C. IV. v. 38.

> .... dicimus integro=Sicci mane die, dicimus uvidi
> Cum Sol Oceano subest.

[1] Mart. Ep. IX. 95. [2] Plin. H. N. XIV. 6. [3] H. N. III. 5. [4] H. H. XIV. 14.

and S. II. i. 9.

> Irriguumque mero sub noctem corpus habento.

See also next extract, line 87.

31. (*Bene Messalam,*) sc. precor valere. Est formula convivialis nota e Plaut. Stich. V. iv. 26.

> Tibi propino decem: affunde tibi tute inde si sapis.
> Bene vos! bene nos! bene te! bene me! bene nostram etiam Stephanium.

(*Singula verba.*) Singulis propemodum verbis redeat eius mentio. D.

34. (*Intonsis.*) See note on Extract from Ovid, p. 64, v. 8.

44. (*Irriguas,*) in an active sense, *watering*, as Virg. G. IV. 32.

> .... irriguumque bibant violaria fontem,

in a passive sense, *well-watered*, as Hor. S. II. iv. 16.

> .... irriguo nihil est elutius horto

and, figuratively, in line quoted above, in note on v. 29.

46. (*Securo...mero.*) "Wine that dispells care."

48. (*Annua terra.*) "The earth each year,"—quotannis.

49. (*Verno.*) Connect this epithet with *alveo*, and in line 59 with *flore*, not with *rure* in either.

51. (*Satiatus,*) does not here imply weariness nor disgust, but simply *having had enough of*, except we conclude that the epithet *assiduo* involves the idea of fatigue, which, however, is not necessary. In line 53, *satur* is *satisfied with food, hunger being appeased.*

55. (*Minio suffusus.*) We have seen above in the note on Tibull. I. i. 17, that it was the practice in ancient times, on high festivals, for those who paid homage to the gods, to paint both their own faces, and also those of their deities with vermilion.

"Verbum *suffundere* de iis plerumque usurpatur rebus quæ sub cute conspiciuntur," as of a blush. Ov. Am. III. iii. 5.

> Candida candorem roseo suffusa rubore,

and of dropsy. Ov. Fast. I. 215.

> Sic quibus intumuit suffusa venter ab unda,

in the line before us it is equivalent to *inducere*, as in Lucret. VI. 478. of the clouds it is said,

> Quæ, velut halitus, hinc ita sursum expressa feruntur
> Subfunduntque sua cœlum caligine ....

56. (*Duxit ab arte.*) The preposition seems to be redundant, as in Tib. I. V. 4.

> Quem celer assueta versat ab arte puer.

64. We find in Catull. LXIV. 312, a most vivid description of the primitive method of spinning, with the distaff (*colus*) and spindle (*fusus*,) which was common in this country until within a few years, and is still universally employed by the peasantry of southern Italy and of Greece.

> Læva colum molli lana retinebat amictum:
> Dextera tum leviter deducens fila supinis
> Formabat digitis; tum prono in pollice torquens
> Libratum tereti versabat turbine fusum:
> Atque ita decerpens æquabat semper opus dens,
> Laneaque aridulis hærebant morsa labellis,
> Quæ prius in levi fuerant exstantia filo.
> Ante pedes autem candentis mollia lanæ
> Vellera virgati custodibant calathisci.

66. (*Applauso tela sonat latere.*) This refers to the sound of the web, when the threads of the woof (*subtemen*) are driven home by the lay (*pecten.*) Ovid, in his account of the strife of Pallas and Arachne, Met. VI. 54, will supply us with the technical terms relating to weaving.

> Haud mora, consistunt diversis partibus ambæ,
> Et gracili geminas intendunt stamine telas.
> Tela iugo vincta est: stamen secernit arundo:
> Inseritur medium radiis subtemen acutis,
> Quod digiti expediunt, atque inter stamina ductum
> Percusso feriunt insecti pectine dentes.

75, 79. We have here a picture of a maiden stealthily passing, in the dead of night, the slaves who guarded the door, as they lay stretched in sleep, and feeling her way, in the dark, with foot and hand, that she may keep an appointment with her lover.

81. (*Veni dapibus.*) A prose writer would rather have said *veni ad dapes.*

84. (*Clam*,) implies that the lover murmurs, in an under tone, the prayers and vows prompted by his passion.

86. The Phrygian flute or flageolet consisted of two straight tubes, of unequal length and unequal diameter, to the ends of which was attached a crooked metallic appendage, called κώδων, resembling the extremity of a French Horn. Hence the epithet *curvus*. Compare Catull. LXIII. 22.

> Tibicen ubi canit Phryx curvo grave calamo,

and Virg. Æ. ix. 617,

> O vere Phrygiæ, neque enim Phryges! ite per alta
> Dindyma, ubi assuetis biforem dat tibia cantum.

on which Servius. "Tibiæ autem Serranæ dicuntur, quæ sunt pares, et æquales habent cavernas; aut Phrygiæ, quæ et impares sunt, et inæquales habent cavernas."

88. (*Lascivo*;) *nimble; merry; playful.* Any one of these meanings is admissible and appropriate.

90. (*Incerto pede.*) On account of the indistinct, unstable character of dreams.

TIBULLUS. BOOK II. ELEGY V.

INTRODUCTION.

M. Valerius Messala had two sons, M. Valerius Messalinus[1] and Lucius,[2] who was adopted into the Aurelian gens, was known as L. Aurelius Cotta Volesus, or sometimes as Maximus Cotta, and took the name of Messalinus after the death of his brother.

The present Elegy was composed, probably about B.C. 16, to celebrate the admission of Marcus, the elder, into the college of the quindecimviri, the fifteen priests to whom was committed the custody of the Sibylline Books. These prophecies occupy such a conspicuous

[1] Consul along with Cn. Cornelius Lentulus, B.C. 3. [2] Consul along with Cn. Cornelius Cinna Magnus, A.D. 5. He was the friend of Ovid, to whom the poet addresses two of the epistles written in exile. E. ex P. III. ii. & v.

place in the history of the internal affairs of Rome, and formed, for a long period, a political engine of such power, that it may be useful to give some account of their origin.

The Roman Legend, as it stood in ancient annals, ran thus.[1]

In the reign of Tarquinius, an aged woman, of foreign aspect,[2] presented herself before the King with nine[3] books, containing, she said, divine oracles. These she offered to sell for a vast sum. Tarquinius laughed at her as one in dotage. Thereupon she placed a brazier on the ground and burned three of the volumes before his eyes, and then asked if he would give the same price for the remaining six. Much more then did Tarquinius laugh, exclaiming that she was mad outright. The woman, upon the spot, burned three more, and then calmly requested him to buy the three which remained at the same price. The King, amazed and awed withal by her perseverance and firmness, paid the sum originally demanded.[4] The aged woman departed from his presence and was never seen nor heard of more.

The books thus acquired were called the *Libri Sibyllini*, because they were supposed to contain the predictions of one or more Sibyls, i. e., female prophetesses. They were deposited in a stone chest, under ground, in the temple of Jupiter Capitolinus, and were committed to the charge of inspectors or commissioners chosen from among the patricians, whose duty it was to consult them when authorised by the Senate. Recourse was had to their assistance when any sedition broke out in the State; when any grievous disaster had happened either at home or abroad; or when any unheard of prodigies disturbed the minds of men. The number of commissioners was originally two,[6] who were styled *duumviri sacrorum* or *duumviri libris adeundis*. In the year B.C. 368, a bill was brought in by the tribunes to encrease the number of commissioners from two to ten, with the condition annexed, that one-half of these should be plebeians.[7] This measure, after great opposition, was carried the following year,[8] and continued in force until the dictatorship of Sylla, by whom the number was further augmented to fifteen.

The books remained in safety until the year B.C. 83, when they

[1] See Varro ap. Lactant. I. 6. Dionys. A. R. IV. 62. Aul. Gell. I. 19. Plin. H. N. XIII. 13. [2] The above authors all agree that the books were brought to Tarquinius Superbus, except Varro, who names Tarquinius Priscus. Suidas says loosely, that the books came to Rome in the time of Tarquinius Priscus, or of the consuls, (vid. Σιβυλλαι; Ἡροφιλη) [3] Γυνή τις οὐκ ἐπιχωρία Dionys. "Anus hospita atque incognita," Gell. "Sibyllam," Plin. The account of Varro will be noticed below. [4] According to Pliny, Solinus, and Suidas, there were originally only three books, of which two were burned. [5] Dionysius says, that Tarquin consulted the augurs as to the propriety of purchasing the books. There are sundry other trifling discrepancies, but the story, in its important features, is the same in all. [6] Livy gives no account of the origin of the Sibylline books. He mentions them, for the first time, III. 10, where he simply remarks, "libri per duumviros aditi," without any explanation [7] Liv. VI. 37. [8] Liv. VI. 42.

were destroyed in the conflagration which consumed the temple of Capitoline Jove. The Senate, upon the restoration of the shrine, nominated three ambassadors, who were enjoined to visit the cities of Italy and Greece, and especially to pass over to Erythrae in Asia, for the purpose of collecting any Sibylline oracles which might be preserved either in sanctuaries or by private individuals. In this manner about a thousand lines were procured and brought to Rome.[1] When Augustus entered upon the duties of the high priesthood, he commanded that all books of prophecies, resting upon no sufficient authority, of which upwards of a thousand were in circulation, should be brought together and burned.[2] He then directed his attention to the Sibylline verses preserved by the State, and took great pains to separate the genuine from such as were deemed spurious. The former were transcribed by the pontifices, and deposited in two gilded cases in the Temple of Palatine Apollo.[3] A fire, in the time of Julian the Apostate, nearly destroyed this second edition of the Sibylline verses, and all writings of this description which remained were finally swept away by an edict of the emperor Honorius. The compilation, now extant, under the name of "Sibyllina Oracula," is well known to be a forgery.

We proceed to make a few observations on the personages who bore the name of *Sibyls.*[4] The word Σιβυλλα is usually considered[5] as a compound of σιος, a dialectic form of θεος (or, perhaps, Διος,) and βουλη, and will thus signify "*one who declares the counsel of the gods.*" Some authors[6] consider this appellation as common to all inspired women; an opinion at variance with the fact, that those who have written upon the subject usually speak of the number of Sibyls as definite;[7] and Pausanias[8] specifies certain prophetesses who did not receive any such title. The most important passage in the works of the ancients now extant, with regard to Sibyls, is a quotation from Varro, given by the Latin Father Lactantius, in the first book of his "Divine Institutions." According to the statement of the most learned of the Romans, there were ten Sibyls.

1. *Persica.* 2. *Libyssa.* 3. *Delphica.* 4. *Cumæa* (of Cumæ in Italy.) 5. *Erythræa*, who is said to have prophesied to the Greeks that Troy would fall, and that Homer would write falsehoods. 6. *Samia.* 7. *Cumana,*[9] by name Amalthea, whom others call Herophile or

[1] Fenestella quoted by Lactant. I. 6. and Dionys. as above. [2] Tacit. Ann. VI. 12. Suet. Octav. XXXI. Dion. LIV. 17. Tiberius made a similar clearance see Dion. LVII. 18. [3] Ammianus, XXIII. [4] The principal authorities for the remarks which follow, are Varro ap. Lactant. I. 6. Pausan. X. 12. Ælian, V. H. XII. 35. Servius on Virg. Æ. III. 444, 445. VI. 36. 72. 321. Suidas, as above, and Salmasius, Ex. Plin. p. 52. [5] Salmasius objects to this derivation, but it is more reasonable than the one proposed by himself. [6] e. g. Varro and Serv. Virg. Æ. III. 445. [7] "Thus Varro says that there were ten; Pausanias and Ælian recognise four; others assign different numbers. [8] X. 12. [9] That is of Cyme (Κύμη) in Æolis.

Demophile, who brought the books to Tarquinius. 8. *Hellespontica*, born in the Trojan territory, in the village of Marpessus,[1] near the town of Gergithium, who is said to have lived in the times of Solon and Cyrus. 9. *Phrygia*, who prophesied at Ancyra. 10. *Tiburs*, by name Albunea, worshipped at Tibur, as a goddess, on the banks of the Anio, in whose stream her image is said to have been found grasping a book.—So Varro.—Besides these, we hear of a Hebrew, a Chaldæan, a Babylonian, an Egyptian, a Sardian Sibyl, and some others.

This long catalogue may, however, be considerably curtailed. In the first place, it seems certain that the Cumæa, the Cumana, the Erythræa, and the Hellespontica were one and the same. Aristotle (in admirandis) speaks of a subterranean cavern shewn at Cumæ, in Italy, the abode of the prophetic Sibyl, who lived to a great age, being a native of Erythræ. Servius[2] tells how Apollo promised to the Erythræan Sibyl that she should live as many years as there were grains in a handful of sand, provided that she quitted Erythræ and never again beheld her native soil. But she forgot to ask for an extension of the period of youth, and when, on retiring to Cumæ, she became worn out and decrepit and yet could not die, her former fellow-citizens sent to her in pity a letter sealed with the chalk of Erythræ: so soon as she looked on this she expired. The same legend is partially narrated by Ovid, Met. XIV. 130 seqq.

The identity of the Erythræa and the Cumæa is thus established, and that of the Cumæa (Italian) and Cumana (Æolian) needs almost no proof, for, with the exception of Varro, they are distinguished from each other by scarcely any ancient authority. Cumæ, in Italy, was said to have been partly colonized from Cyme (Κύμη), in Æolis, and the adjectives *Cumæa* and *Cumana* are used by the poets indifferently, while Erythræ being on the borders of Æolis, the confusion of epithets, becomes easily explained. But, according to the accounts preserved by Pausanias, the Erythræa was the same with the Samia and the Delphica, and manifestly with the Hellespontica also; and, in all probability, with the Phrygia, and the Sardiana of Ælian.

Again, Suidas informs us that the Chaldæan Sibyl was by some called the Hebrew and by others the Persian, while Pausanias affirms that the Hebrew Sibyl was by some called the Babylonian, and by others the Egyptian. According to these views, the list of Varro will be thus reduced.

(1.) Persica; otherwise Hebræa; Chaldæa; Babylonia; Egyptia:

[1] Others read *Mermessus*. [2] Virg. Æ. VI. 321.

(2.) Cumæa; otherwise Cumana; Erythræa; Samia; Delphica; Hellespontica; (and, probably, Phrygia; Sardiana.)

(3.) Libyssa.

(4.) Tiburs.

Nay, the process might be pushed still farther, for Justin Martyr assures us that the Cumæan and Babylonian Sibyls were the same; and Lactantius, that the Erythræan declared, in the preface to her oracles, that she was born at Babylon: hence, we might conclude, that (1) and (2) were identical, and we should thus have, one Sibyl for Asia, one for Africa, and one for Europe.

It was generally believed among the Romans, that the Cumæan Sibyl was the authoress of their prophetic books,[1] and Varro supposes that she in person offered them to King Tarquin.[2] If the conclusion at which we arrived above is correct, this will not involve any contradiction to the statement, which he appears to have made elsewhere,[3] that they were composed by the Erythræan. That they were supposed to be in some way derived from Erythræ, seems certain from the circumstance mentioned above, that the ambassadors sent forth, after their destruction, for the purpose of recovering what had been lost, were specially enjoined to visit Erythræ.

The names of these ladies are involved in almost hopeless confusion. The most outstanding is *Herophile*, which, according to Pausanias, was the appellation of the oldest of all the Sibyls.[4] He adds that there was a second Herophile, namely, the Erythræan Sibyl, and in this he is followed by Suidas. Herophile, in Eusebius,[5] is the Samian; in Solinus, the Delphian;[6] in Varro, the Cumana, which is an additional argument to prove that these are all the same.[7] Varro, however, gives two other names for the Cumana, Amalthea and Demophile. The Cumæa, again, is, by Virgil, called Deiphobe; by Servius, Phemonoë;[8] by Hyperochus himself, a native of Cumæ, Demo.[9] In Suidas, the Samian is Phyto, the Cumana both Amalthea and Herophile.

The Hebrew, Chaldæan, or Persian Sibyl is generally named Sabbé or Sambethé, the daughter of Berosus and Erymanthe.

We may conclude this dissertation with the words of Salmasius, one of the most learned men that ever lived,

"Nihil est quod æque diverse prodiderint antiqui scriptores, quam Sibyllarum ætatem, patriam, nomina."

[1] Serv. Virg. Æ. VI. 36. [2] Varro, in Lactantius, expressly affirms that the Cumana brought the books to Tarquin. [3] Servius twice (Æ. VI. 36, & 72.) states that Varro attributed them to the Erythræa. [4] According to the Greeks, the daughter of Jupiter and Lamia, the daughter of Neptune. See Pausan. [5] Chron. Olymp. XVI. [6] The editions of Solinus give *Erythræa*, but Salmasius says that *Delphica* is in the MSS. [7] Herophile is mentioned by Clem. Alex. Strom. I. 304. 323. [8] Virg. Æ. III. 445.—on VI. 36, he calls her, along with Virgil, Deiphobe. [9] See Pausan. Hyperochus considered Demo different from and later than the Erythræan Herophile.

The general plan of this, the most difficult of the elegies of Tibullus, is, at first sight, so indistinct, that it may be useful to point out the connection of the different parts.

1...18. The exordium, addressed to Apollo, the god of prophecy and divination, invoking him to descend with lyre and song, in order to grace and sanctify the induction of Messalinus into the priesthood, and to enable him rightly to interpret the mysterious language of the sacred books.

19...22. The Sibyl, whose oracles these books contain, prophesied in person to Æneas when he arrived in Italy.

24...38. A parenthetic digression, describing the appearance, in that remote age, of the spot upon which the walls of the eternal city were afterwards reared.

39...66. The prediction of the Sibyl addressed to Æneas, in which she shadows forth the future glories of his race.

67...82. The poet resumes. But the evil omens foretold by other Sibyls, (71...78. a parenthesis, in which some of the more striking prodigies are described) and which we have, in our own times, witnessed, are now past and gone, and may Phœbus avert all evil consequences, and grant us prosperity in all time coming.

83...100. The husbandman is called upon to rejoice at this cheering prospect, and a description is introduced of the festival which will be celebrated by the swain.

101 to the end. The *feelings* and *conduct* of the rustic lover on the occasion of such a solemnity naturally leads the poet to speak of his own passion, and he calls upon Nemesis to spare "the holy band," that he may have vigour and spirit to sing the glories of Messalinus and his sire.

1. (*Phœbe.*) The worship of this god was introduced from Greece, and it would appear that Italy had no native deity possessing the same attributes, for while Zeus was identified with Jovis-pater or Jupiter, Hera with Juno, Pallas Athene with Minerva, Hermes with Mercurius, Ares with Mars, Hephæstus with Volcanus, Artemis with Diana, &c., the name of Phœbus Apollo was not subjected to any such process of assimilation. He, probably, first became known in consequence of the celebrity of the Delphic oracle, whose fame had extended to the nations of central Italy at a very early period.[1] The first temple of Apollo was built B.C. 428, in the Flaminian Meadow,[2] and, up to the time of Cicero, was the only one in Rome.[3] The ludi Apollinares were instituted B.C. 212, during the course of the second Punic war, in obedience to the injunctions of the Marcian prophecies confirmed by

[1] Liv. I. 56. Herod. I. 167. [2] Liv. III. 63. IV. 25. 29. [3] Asconius in orat. in toga candida p. 91. ed. Orell.

the Sibylline books;[1] and, from the year B.C. 208, were regularly celebrated every year, on the 5th of July.[2]

1. *(Templa.)* The celebrated temple of Apollo upon the Palatine hill, dedicated to Augustus, to which a magnificent library was attached and placed under the care of Caius Julius Hyginus the grammarian, freedman of the emperor. Propertius has a short poem describing the splendour of the edifice, written upon the day when it was first thrown open to the public.[3]

4. Nothing can be more awkward than the meaning afforded by the words as they stand in the text,—"I implore thee, O Apollo, to bend (i. e. incline, accommodate) thy accents to the praises I am about to sing," a most clumsy prayer for inspiration. Of the numerous corrections proposed, the most simple, and, therefore, the best, is that of Lachmann, who would substitute *mea* for *meas*,—"bend (i. e. guide) my accents to a song of praise."

5. The epithet *triumphali* is probably introduced here, to bring back, by association, the recollection of the triumphs of Messala the father.

6. *(Cumulant.)* Compare Virg. Æ. XI. 49,

> Et nunc ille quidem, spe multum captus inani
> Fors et vota facit, cumulatque altaria donis.

8. *(Sepositam,)* i. e. set apart for high festivals. However we may attempt to veil the spirit of this passage, by referring to the gorgeous *palla* worn by minstrels upon solemn occasions, to which we shall find an allusion below in the story of Arion, (Extracts from Ovid, p. 109), this couplet is neither more nor less than an injunction to the god to appear with well combed locks and in holiday attire, and forcibly points out the degrading ideas of divinity which are insensibly engendered by image worship.

9. *Saturno rege fugato.* The allusions in the Greek and Roman poets to the origin of the Olympian gods, and to their wars with the Titans, the Giants, and various monstrous enemies, are so numerous, and withal, in many cases, appear so confused and contradictory, that it will be serviceable to the student to present him with the whole of these fables in a connected form, as they are given by Apollodorus, and to subjoin some remarks which may serve to elucidate the narrative.

In the beginning, Uranus (Cœlus) ruled the universe, and having wedded Gaia (Terra), he first begat the children named The Hundred-handed, Briareus, Gyes (or Gyges), and Cottus, exceeding great and

[1] Macrob. S. I. 17. [2] Liv. XXVII. 23. [3] Prop. II. xxxi. See also Dion Cassius XLIX. 15.; LIII. I. Velleius II. 81. Suet. Octav. XXIX.

strong, of whom each had fifty heads and an hundred hands. After these Gaia bore him the Cyclopes, Arges, Steropes, Brontes, of whom each had one eye upon the forehead; but Uranus bound these, his sons, and cast them into Tartarus, which is a dark abyss in the realms of Hades, as far removed from earth as earth from heaven. Again, he begat sons on Gaia, those named the Titans, Oceanus, Koius, Hyperion, Krius, Iapetus, and, youngest of all, Kronus (Saturnus;) and daughters, those named the Titanides, Tethys, Rhea, Themis, Mnemosyne, Phœbe, Dione, Theia.

But Gaia, grieved for the loss of her sons who had been cast into Tartarus, persuaded the Titans to attack Uranus, and gave to Kronus a crooked sword of adamant. Then all, save Oceanus, assailed their sire, and by Kronus he was mutilated. From the blood drops sprung the Erinyes (Furiæ), Alecto, Tisiphone, Megæra. The Titans then gave the supreme dominion to Kronus, and released their brethren from Tartarus.

But Kronus bound them again, and again imprisoned them in Tartarus, and having wedded his sister Rhea, forasmuch as Gaia and Uranus had prophesied to him, saying, that he would be bereft of power by his own child, he swallowed all who were produced, Hestia (Vesta,) the first-born, then Demeter (Ceres), then Hera (Juno), and after these Pluto and Poseidon (Neptune.) But Rhea, filled with wrath at these things, passed over to Crete at the time when she chanced to be pregnant with Zeus (Jupiter), and having brought him forth in a cave of Dicte, gave him to the Curetes, and the nymphs, Adrasteia and Ide, daughters of Melisseus, to be reared. These last nurtured the boy with the milk of Amalthea, and the Curetes, clad in armour, watched the babe in the grot, smiting their shields with their spears that Kronus might not hear its cries. But Rhea rolled a stone in swaddling clothes and gave it to Kronus to swallow, as if it had been the new born infant.

Now, when Zeus had attained to full vigour, he took Metis, (i. e. counsel, prudence) as his assistant, who administered a drug to Kronus, by which compelled he vomited up first the stone and then the children he had swallowed, along with whom Zeus waged war upon the Titans. After they had fought for ten years, Gaia pronounced that the victory would be to Zeus if he could obtain the prisoners in Tartarus for allies, upon which he slew Kampe, who kept watch over their bonds, and set them free. Then the Cyclopes gave to Zeus thunder and lightning and levin-bolts, to Pluto a helmet, to Poseidon a trident. Thus armed, they got the mastery over the Titans, and having shut them up in Tartarus, set over them The Hundred-handed as guards, and themselves cast lots for dominion; to Zeus fell the empire of heaven; to Poseidon, of the sea; to Pluto, of the realms below.

But Gaia, being grieved for the Titans, bore to Uranus the Giants, in vastness of body surpassing all, in might unconquerable; terrible they were to look upon; long thick hair flowed down from chin and head, and their feet were covered with serpent scales. They were born, as some say, in Phlegræ; as others, in Pallene; and they darted blazing oaks and rocks against heaven. Porphyrion and Alcyoneus stood forth superior to the rest, of whom the latter was immortal in the land where he was born—he it was that drove the cows of Helios (Sol) from Erythea. Now, it became known to the gods, from an oracle, that unless they were aided by a mortal, it was impossible for them to destroy the Giants, and thus they invited Hercules to be their ally. Alcyoneus first fell pierced by his shafts, but received new vigour when he touched the earth, till the hero, counselled by Athene (Minerva), dragged him forth from his native soil, and then he perished. Porphyrion fell, smitten by the bolts of Zeus and the arrows of Hercules. Apollo shot out the left eye of Ephialtes, Hercules the right. Eurytus was slain by the thyrsus of Dionysus (Bacchus); Clytion, by red-hot lumps of iron hurled by Hephæstus (Vulcanus); or, as some say, by Hecate. Athene cast the island of Sicily upon Enceladus as he fled, and stripping off the skin of Pallas, used it as a shield for her own body in the fight. Polybotes was chased over the sea by Poseidon, who, tearing off a portion of Cos (the fragment became the isle of Nisyros), overwhelmed the fugitive. Hermes (Mercurius), wearing the helmet of Hades (Pluto), slew Hippolytus; Artemis (Diana), slew Gration; the Mœræ (Fata,) slew Agrius and Thoon, who fought with brazen clubs. The rest Zeus smote down with his bolts, and Hercules transfixed all as they fell with his arrows.

After the gods had vanquished the Giants, Gaia, being the more enraged, mingled with Tartarus, and brought forth Typhon in Cilicia, in form half man half brute. In size and might he surpassed all the progeny of Gaia. Down to the thighs he bore the shape of man, in vastness immeasurable, so that he overtopped all mountains, and full oft his head grazed the stars: hands too he had, the one reaching to the east, the other to the west, and from these issued a hundred serpent heads. Down from the thighs rolled huge viper coils, whose wreaths being extended to the head itself, gave forth loud hisses. His whole body was covered with wings, grisly hair streamed from head and chin, and fire flashed from his eyes. Such was Typhon, and such he sped on with howls and hisses, hurling blazing rocks against heaven, while stormy billows of flame boiled forth from his mouth. The gods, when they saw him rushing to the assault, fled to Egypt, and being pursued, assumed the form of beasts. But Zeus, having struck him with his bolts from afar, advancing nearer, scared him with his adamantine sabre,

and followed him to the Casian mountain above Syria, but on approaching more closely to grapple with the wounded foe, was enveloped in the snaky spires, borne off prisoner to Cilicia, and there confined in the Corycian cave. Released from durance by the arts of Hermes, he suddenly appeared in a chariot drawn by winged steeds; again he smote Typhon with his bolts, chased him to the mountain Nysa, from thence to Thracian Hæmus, and at last, as he was fleeing through the Sicilian sea, crushed him beneath Ætna.

Finally, Poseidon having consorted with Iphimedeia, daughter of Aloeus, begat two sons, Otus and Ephialtes, styled the Aloïdæ. These each year waxed in breadth a cubit, and in height a fathom, until having attained the age of nine years, and being nine cubits in breadth and nine fathoms in height, they took thought to war against the gods. They piled Ossa upon Olympus and Pelion upon Ossa, threatening that by these they would scale the heavens; and boasted, too, that heaping the sea over the mountains, they would make its bed dry land, but the land they would make sea. Ephialtes wooed Hera (Juno), and Otus Artemis. They imprisoned Ares (Mars), but Hermes stole him out. The Aloidæ were destroyed in Naxos by the wiles of Artemis, who, transforming herself into a deer, bounded between them; but they, thinking to take sure aim at the beast, shot each other.

In reference to these legends, we may observe,

I. That, according to the accounts here followed, the throne of heaven was occupied by a succession of different rulers.

1. By Uranus (Cœlus), who was mutilated, dethroned, and cast into Tartarus by his sons the Titans headed by Kronus.

2. By the Titans, with Kronus as their chief, who were in turn bereft of power and imprisoned in Tartarus by the Kronidæ (sons of Kronus) headed by Zeus.

3. By the Kronidæ, with Zeus as their chief. These last, supposed by the Greek poets to form the actual reigning dynasty, were exposed, before their power was firmly established, to a series of attacks.

1. From the Giants.

2. From the monster Typhon.

3. From the Aloidæ.

We must remark, however, that the above narrative is not to be found in a connected form in any very ancient authority now extant, but was probably compiled by Apollodorus from various poets belonging to the Epic Cycle.

Homer makes no reference to the ancient powers, Uranus and Gaia as lords of the universe,[1] but he must have been acquainted with the

[1] Unless it be in the term 'Οὐρανίωνες Il. V. 898, which appears to be there used to indicate the Titans.

myth of the Titanomachia, since several allusions to the imprisonment of Kronus and other Titans are to be found scattered over the Iliad.[1] Of the Gigantomachia he seems to have known nothing, nor indeed is it clear what precise meaning he attached to the term "giant," which occurs in the Odyssey alone. We are there told, in the genealogy of Alcinous,[2] that Eurymedon, the great-grandsire of the Phæacian monarch, "reigned over the high-souled giants," and perished along with that "haughty people." Again, the "wild tribes of giants" are casually and obscurely introduced in connection with the Cyclopes;[3] and, finally, the Læstrygons are described[4] as being "like not unto men but unto giants." In the last passage, great stature seems to be indicated, but nowhere is a hint given of the serpent feet nor of the rebellion against the gods.

The name of Typhon[5] occurs when we are told that as the Grecian host advanced along the plain in battle array,

> Earth groaned beneath their tread, as when the god
> Who joys in thunder hurls his angry bolt,
> And lashes up the soil in Arima
> Around Typhoeus, where his couch is spread.

The Aloids are twice mentioned; in the Iliad, where Dione tells her daughter how they cast Ares into a brazen dungeon, in which he pined for thirteen months, until Hermes stole him out; and in the Odyssey, where Ulysses beholds them in the realms of Hades. The description of Homer has been, in many particulars, followed by Apollodorus, but the former does not assert that they actually piled Ossa on Olympus, and Pelion upon Ossa, but merely that they eagerly desired (or strove) so to do, in order that they might scale the heavens; and they would have accomplished their purpose had they attained to manhood, but they were slain by *Apollo*[6] before the first down bloomed upon their cheeks.

Virgil seems to follow Eratosthenes (see Schol. on Apollon. I. 484,) in making Otus and Ephialtes sons of Earth, for we read in G. I. 278,

[1] See Il. V. 898. VIII. 499. XIV. 203. 274. [2] Od. VII. 59, and Scholia. [3] Od. VII. 206, the true signification of this passage cannot be satisfactorily ascertained. [4] Od. X. 120. The wife of Antiphates is said to have been "vast as a mountain top." [5] The Greek authorities, with regard to Typhon, have been collected by Jablonski Pantheon Ægyptiorum, Lib. V. cap. ii. § i. [6] Apollodorus, as we have seen, asserts that they were slain by Artemis and so Callimach. Hymn. Dian. 204. On the other hand, Apollon. I. 484. agrees with Homer. The story of the stag, as given by Apollodorus, is a later form of the legend. See Schol. on Hom. Od. XI. 317. Pausanias (IX. 22.) says that their tombs were at Anthedon in Bœotia. He is doubly mistaken, when he adds that Homer and Pindar agree in representing them to have been slain by Apollo in Naxos. Homer has not a word with regard to the place where they perished. Pindar simply says, that they died in Naxos. (Pyth. IV. 156.)

.... tum partu Terra nefando
Cœumque Iapetumque creat, sævumque Typhoea,
Et coniuratos cœlum rescindere fratres,
Ter sunt conati imponere Pelio ossam
Scilicet, atque Ossæ frondosum involvere Olympum
Ter pater extructos disiecit fulmine montes,

where it is to be observed that Virgil, *not* following Homer, makes the blunder of inventing the pyramid, placing Olympus, the largest of the three mountains, at the top, and Pelion, the smallest, at the bottom of the pile. The Aloidæ appear again in Æ. VI. 580.

Hic (sc. *in Tartaro*) genus antiquum Terræ, Titania pubes,
Fulmine deiecti, fundo volvuntur in imo.
Hic et Aloidas geminos, immania vidi
Corpora, qui manibus magnum rescindere cœlum
Aggressi, superisque Iovem detrudere regnis.

These youths are mentioned also in Ov. Met. VI. 117. Lucan. VI. 410. Claud. B. Get. 67. 73.

Hesiod gives the whole fable of Uranus and his children; the outrage of Kronus against his father, and his own progeny, and the struggle between the Titans and the Kronidæ.[1] He also tells of Typhoeus,[2] of his monstrous shape, and of his defeat by Zeus, but takes no notice of the Gigantomachia,[3] nor of the attempt of the Aloidæ.[4] Pindar repeatedly alludes to the battle of the gods and Giants, and to the good service done by Hercules;[5] and the various parts of the above history afforded an inexhaustible theme to the later poets, who, however, often differ widely from each other in details, and frequently confound the different contests. Thus, to take examples from the Latin writers, Ovid, when narrating the Gigantomachia, speaks of the Giants as piling Ossa on Olympus and Pelion upon Ossa; although Homer, Virgil, Apollonius, and Apollodorus all attribute this feat to Otus and Ephialtes. Again Horace, when he says of Jove. C. III. iv. 42.

.... Scimus ut impios
Titanas, immanemque turmam
Fulmine sustulerit caduco.
* * * * * * *

[1] Theog. 116..188—453..506—629..741. [2] Theog. 821..868. There can be no doubt that Typhon, Typhos, Typhaon and Typhoeus are all different forms of the same name, although, as Mr. Keightley has remarked, Hesiod (Theog. 306) seems to speak of Typhaon as distinct from the Typhoeus afterwards mentioned. [3] In Theog. 185, it is said, that from the blood drops of mutilated Uranus sprung the Erinyes, the Melian nymphs, and the "giants refulgent in armour, grasping in their hands long spears." [4] They were noticed by him in some lost work. See Schol. Apollon. I. 484. [5] e.g. Nem. I. 101. IV. 40. VII. 132. Pyth. VIII. 15.

Magnum illa terrorem intulerat Iovi
Fidens iuventus horrida brachiis,
Fratresque tendentes opaco
Pelion imposuisse Olympo

distinguishes the Titans from the *immanem turmam*, the *horrida iuventus*, expressions which indicate the giants, and from the *fratres* Otus and Ephialtes, but in the very next line Typhoeus is numbered among the Giants. In v. 39 Gyges is introduced as having provoked the wrath of heaven; and Virgil speaks of Ægæon as one of those who had assailed the gods, although these were two of the Hundred-handed, the allies of Zeus, against the Titans; and, with regard to the last, Homer has preserved a legend of a conspiracy formed by the Olympians against their ruler, which was quelled by Thetis, with the aid "of him, the Hundred-handed, whom gods call Briareus, and mortals Ægæon." A long list of similar inconsistences might easily be drawn up.

II. The Grecian Kronus was, by the Romans, considered to be the same with their own national god *Saturnus;* and the whole of the legendary history and attributes of the former were by them unhesitatingly assigned to the latter. Of this we have an example in the lines before us. How it came to pass that Saturnus, a purely rural deity, described by the Latins as an ancient King of Italy, who, passing from some foreign region, first reached its shores during the reign of Ianus, who introduced agriculture and the arts of life among rude and half-savage tribes, and communicated his name for a time to the hill above the Tiber, on which he settled, and eventually to the land which he civilized,[1] was identified with the Titan Kronus, who, as far as we can perceive, had no one characteristic in common with him, and belonged to mythical cosmogony rather than to the popular religion,[2] is a problem which no one has as yet satisfactorily solved.[3] We cannot here enter upon the discussion which is necessarily of a very speculative and hypothetical nature; it is sufficient to state the fact and to quote the account or explanation given by Virgil, Æ. VIII. 314, such as it is,

Hæc nemora indigenæ Fauni Nymphæque tenebant,
Gensque virum truncis et duro robore nata:
Queis neque mos neque cultus erat; nec iungere tauros,
Aut componere opes norant, aut parcere parto:
Sed rami, atque asper victu venatus alebat.
Primus ab ætherio venit Saturnus Olympo,

[1] *Mons Saturnius*, afterwards *Capitolinus*, and *Saturnia tellus*. [2] Hartung II. 122, 123. [3] The student will find an ingenious, but not convincing, dissertation on this curious topic in Buttmann's Mythologus. I cannot consent to give up the old derivation of *Saturnus* from *sero-satum*, the quantity is indeed different (*satum*, *Saturnus*), but this is not enough to overturn an etymology at once obvious and rational.

Arma Iovis fugiens, et regnis exsul ademtis.
Is genus indocile ac dispersum montibus altis
Composuit, legesque dedit, Latiumque vocari
Maluit, his quoniam latuisset tutus in oris.
Aurea quæ perhibent, illo sub rege fuerunt
Sæcula: sic placida populos in pace regebat.
Deterior donec paullatim ac decolor ætas
Et belli rabies, et amor successit habendi.
Tum manus Ausonia et gentes venere Sicanæ;
Sæpius et nomen posuit Saturnia tellus.

and again, v. 355,

Hæc duo præterea disiectis oppida muris,
Reliquias veterumque vides monumenta virorum.
Hanc Ianus pater, hanc Saturnus condidit arcem:
Ianiculum huic, illi fuerat Saturnia nomen.

III. Closely connected with Kronus or Saturn is the legend which told of different races of men, who succeeded each other upon earth, and were named after the metals which symbolically represented their character. The oldest traditions of the eastern as well as of the western world,—traditions which, in all probability, like many other portions of heathen mythology, were merely corruptions or distortions of the sacred truth revealed in Scripture, preserved the memory of a time when the earth yielded spontaneously her choicest gifts,—when rivers flowed with milk and nectar,—when honey dropped from every oak,—when discord and war were unknown, and mankind lived free from vice and free from care in purity and bliss. This, the *Golden* age, was believed to have been contemporaneous with the dominion of Kronus in heaven. The form of the tale with which we are most familiar, is that presented to us by Ovid, who describes man as having gradually degenerated in passing through the *Silver* age, which commenced with the reign of Jove, and the *Brazen*, which followed, until sin and misery reached their consummation in the *Iron*, under which we still live. Met. I. 89.

AUREA prima sata est ætas, quæ, vindice nullo,
Sponte sua, sine lege, fidem rectumque colebat.
* * * * * *

Postquam, Saturno tenebrosa in Tartara misso,
Sub Iove mundus erat, subiit ARGENTEA proles,
Auro deterior, fulvo pretiosior ære.
* * * * * *

Tertia post illas successit AHENEA proles,
Sævior ingeniis, et ad horrida promptior arma,
Nec scelerata tamen: de duro est ultima FERRO.

Aratus[1] reckons three only. In the Golden, Justice dwelt among men, consorting with them freely, instructing and cherishing them; in the Silver, although still lingering here below, she estranged herself from the converse of mortals, sometimes, indeed, in the dim twilight of even she would come down from the echoing hills, but no longer did she address them in honied words—she upbraided them with their degeneracy, and foretold that worse was yet to come. At length, when the Brazen arose, bringing war in its train, she winged her flight, in wrath, to heaven, and took her station among the stars, where she still beams a bright constellation.

Horace also recognises three, the Golden, the Brazen and the Iron; Tibullus and Virgil, two only, the age of Saturn and the age of Jove,[2] the latter being still in progress.

The oldest authority on this subject is Hesiod, whose narrative is, in many points, essentially different from that of later writers.[3] With him, as with others, the Golden race of men comes first. They flourished when Saturn reigned in heaven, and lived like gods in the enjoyment of every blessing; they knew not old age, and death came upon them like sleep; but even then they did not perish, for, by the counsel of Jove, they became good δαίμονες or Genii, who, enveloped in misty clouds, roam the earth, keeping guard over mortals, and watching good and evil deeds. Next was the Silver race, like in form to their predecessors, but much unlike in disposition; they could not refrain from injuring each other; they would not worship the gods, nor offer sacrifices on their altars. Jove, in wrath, hid them from sight, but honour attended even these after death, and beneath the earth they bear the title of "blessed mortals." Then Zeus, out of ash trees, formed a third race, fierce and strong, the Brazen, who devoted themselves to war and deeds of violence; no food did they taste; their soul was of adamant, and vast their might; their arms were of brass, of brass their dwellings, and in brass they wrought, for iron was as yet unknown. These perished by their own hands, and descended nameless to the halls of Pluto. But, afterwards, Zeus made a fourth, better and more upright than the preceding, the divine race of heroes, of yore called demigods; these fell in battle and martial strife, some warring at the seven-gated Thebes, in the land of Cadmus; others beneath the walls of Troy, having passed beyond the seas for the sake of fair-tressed Helen. To these, peaceful abodes were granted in the islands of the blessed, beside the deep whirling ocean stream, where they dwell happily beneath the sway of Kronus.

Last of all appeared the fifth, the Iron race, doomed ever to struggle with sin and misery.

[1] Phaenom. 102..135. [2] Hor. Epod. xvi. 63. Tibull. I. iii. 35..50. Virg. G. I. 125. Seqq. [3] Opera et Dies 108..173.

The student will readily perceive the circumstances which distinguish this form of the legend from those previously discussed, and will do well to remark the curious interpolation of the fourth, or heroic race, between the brazen and the iron.[1]

9. (*Memorant.*) There is no other direct allusion in the classics to a song chaunted by Apollo in honour of the victory of Jove, except in the Agamemnon of Seneca, 332.

> Licet et chorda graviore sones,
> Quale canebas, cum Titanas
> Fulmine victos videre dei.

11....16. In these lines are enumerated the four methods of divination, to which the greatest importance was attached. 1. By the flight and song of birds (*augurium.*) 2. By lots (*per sortes.*) See note on Tibull. I. iii 11. p. 148. 3. By the entrails of victims (*haruspicina.*) 4. By consulting the Sibylline books.

14. (*Lubrica exta.*) The commentators explain the epithet *lubrica* as indicating figuratively the difficulty of seizing the true interpretation of the appearances exhibited by the entrails. We may understand it literally of the moist slippery entrails reeking from the newly slaughtered animal.

16. (*Senis......pedibus.*) This points out that the recovered Sibylline oracles were expressed, as was common with Grecian prophecies, in hexameter verse.

19. (*Hæc dedit, &c.*) A question has been raised as to when and where this prediction was delivered to Æneas. Heyne insists that it was before he quitted the Trojan shores. Dissen thinks that the poet believed that the hero landed at Erythræ to consult the Sibyl—a pure hypothesis. There is nothing in the passage to prevent us from supposing it to be the address of the prophetess of Cumæ to Æneas when he landed in Italy.

Thus Tibullus will be reconciled with Virgil.

20. (*Lares.*) Nota Lares manifeste hoc loco pro Penatibus positos. H. Pro Laribus vulgo Penates memorantur, sed cum Penates essent omnes dii in penu culti, potuerunt tales etiam Lares esse. Intelligit igitur Tibullus Lares publicos publico in penu cultos h. e. Penates Troiæ. D.—See note on Tibull. I. i. 20. p. 135. for details on Lares and Penates.

22. (*Ardentes deos.*) The blazing temples and statues of the gods.

[1] There is a dissertation on the "Mythos der ältesten Meuschengeschlechter," in the second volume of Buttmann's Mythologus.

24...38. These lines form a long parenthesis, in which is described the appearance presented, in the time of Æneas, by the spot upon which Rome afterwards stood. This was a favourite theme with the Roman poets. The student may compare Prop. IV. i.; Ov. Fast. I. 509, (see extracts, p. 72, 73.) and Virg. Æ. VIII. 337.

27. *(Lacte madens.)* Compare Tibull. I. i. 36, and the note.

29. *(Pendebat,)* consecrated by those who abandoned minstrelsy as the soldier hung up his arms at the shrine of some god when his campaigns were o'er. Compare Virg. E. VII. 24,

> Hic arguta sacra pendebit fistula pinu,

and Nemesian. B. I. 14,

> Iam mea ruricolæ dependet fistula Fauno.

30. *(Silvestri deo.)* Silvanus, or Faunus, or Pan.

31. 32. The σύριγξ or Pandean pipe. So Virg. E. II. 35.

> Est mihi disparibus septem compacta cicutis
> Fistula ....

and 32,

> Pan primus calamos cera coniungere plures
> Instituit ....

The wings constructed by Dædalus are compared to a σύριγξ by Ov. Met. VIII. 191.

33. *Velabri regio.)* The Velabrum was the low ground which occupied the space between the Capitoline and Aventine hills, stretching from the Forum to the river. It was anciently a swamp, liable to be flooded by the Tiber, until drained by the Cloaca Maxima and its branches, after which it was covered with streets and became one of the most populous districts of the city. Propertius, when describing (IV. ix.) the visit paid by Hercules to Evander, says, that the hero halted to repose

> Qua Velabra suo stagnabant flumine, quaque
> Nauta per urbanas velificabat aquas,

and again, IV. ii. 7. of the same place.

> Hac quondam Tiberinus iter faciebat, et aiunt
> Remorum auditos per vada pulsa sonos,

and Ov. Fast. VI. 405.

Qua Velabra solent in Circum ducere pompas,
Nil præter salices, cassaque canna fuit.
Saepe suburbanas rediens conviva per undas
Cantat, et ad nautas ebria verba facit.

35...39. The rustic maiden is here represented as ferrying across the swampy lake, on a holiday, in order to visit her youthful lover (*iuvenem*,) the proprietor of a numerous flock, and returning with the pastoral gift of a lamb and a cheese.

39. The main subject of the Elegy, which had been interrupted by the digression commencing at line 23, is now resumed, and the prophesy of the Sibyl commences with "Impiger Ænea..."

41. In the geography of the six last books of the Æneid, the *Laurentes agri* comprehend the low sandy tract, where, to this day, the *laurus* grows in great profusion, stretching along the coast south of the mouth of the Tiber; the principal town was *Laurentum* (Torre di Paterno) the royal abode of Latinus; the site first occupied and fortified by the Trojans, was the *Laurens Castrum*. Virg. Æ. X. 635.

43, 44. Liv. I. 2. "Secundum inde prœlium Latinis, Æneæ etiam ultimum operum mortalium fuit. Situs est, quemcumque eum dici ius fasque est, super Numicium flumen: Iovem Indigetem adpellant." See also Ov. Met. XIV. 598.

Modern topographers fix on a small stream called the *Rio Torto*, as the ancient Numicius: it passes within a short distance of *Pratica*, which is generally recognised as the ancient *Lavinium*.

47. (*Ecce mihi lucent*, &c.) Ergo necesse est, fuisse inter veteres de Troianorum rebus in Italia fabulas etiam aliquam narrationem de castris Turni ab Ænea captis et incensis, etsi a Virgilio præteritam.

53. (*Furtim*,) i. e., furtivos. The use of the adverb for the adjective is a Græcism. Compare Virg. Æ. III. 489.

O mihi sola mei super Astyanactis imago.

58. (*Qua*, &c.,) i. e., wherever the cultivated earth extends.

60. (*Amnis*.) According to Homeric geography, the "ocean" was a mighty river which encompassed the disk of earth, forming its extreme boundary. Hence the expressions ποταμοῖο ῥέεθρα Ὠκεανοῦ, (Il. XIV. 245); παρὰ ῥόον Ὠκεανοῖο, (Il. XVI. 151.) &c. All rivers, seas, fountains, and wells were supposed to flow out of the Ocean stream. Achilles says, that no river can contend with Jove—that mighty Achelous is no match for him,

Οὐδὲ βαθυῤῥείταο μέγα σθένος Ὠκεανοῖο
Ἐξ οὗπερ πάντες ποταμοὶ καὶ πᾶσα θάλασσα,
Καὶ πᾶσαι κρῆναι καὶ φρείατα μακρὰ νάουσιν.
Not e'en deep Ocean rushing in his might,
Whence every sea and every river flows,
And every fountain spring, and well profound. Il. xxi. 195.

63, 64. (*Laurus vescar.*) The Pythia, before she ascended the tripod, bathed in the water of Castalia, crowned herself with laurel, and chewed its leaves to increase the inspiration. This is what Lycophron terms Δαφνηφάγων ἐκ λαιμῶν ὄπα, "a voice proceeding from a laurel-eating throat," and so also Lucian, in the Bis Accusat, ἡ πρόμαντις πιοῦσα τοῦ ἱεροῦ νάματος καὶ μασαμένη τῆς δάφνης .... &c.

63. (*Innoxia.*) in a passive sense, "suffering no harm," "unharmed." So Lucan. IX. 891.

> .... gens unica terras
> Incolit a sævo serpentum innoxia morsu.

We find it also in the active sense of "doing no harm," in Plaut. Capt. III. v. 7.

> Decet innocentem servum atque innoxium
> Confidentem esse, suum apud herum potissimum.

In like manner *innocuus* signifies either *harmless*, or, *unhurt*.

1. Innocuum rigido perforat ense latus. Ov. Trist. III. ix. 26.
2. Donec rostra tenent siccum, et sedere carinæ
   Omnes innocuæ........................... Virg. Æ. X. 301.

66. (*Iactavit, &c.*) More vaticinantium, omniumque fanaticorum, iactavit caput, pro hoc dixit, iactavit comas fusas ante caput H.

67...70. These lines present many difficulties, and the text has been moulded into various forms by different editors. The general meaning of the passage, as given in the introduction, is clear enough. The prophecy of the Sibyl, who foretold to Æneas the high fortunes of his posterity, being concluded, the poet continues, " Other Sibyls, it is true, predicted the appearance of many prodigies ominous of woe, and these portents have already been made manifest, but may Apollo ward off all calamities in time coming." Some of these prophetesses of evil are specified in the lines before us, in which Tibullus seems to have taken at random names commonly current, without investigating very closely their origin or their relations to each other.

Amalthea, as we have seen in the introduction to this elegy, is in Varro[1] the Sibylla Cumana, who, he says, by others is called Herophile or Demophile. Again Herophile, in Pausanias, is the Sibylla Erythræa, but he quotes certain verses, said to be composed by herself, in which she declares that she was a native of Marpessus,[2] a city of which, Pausanias adds, traces still remained in his time upon Phrygian Ida. A Marpessus, however, in this situation is mentioned by no other ancient authority,[3] while Stephanus Byzantinus,[4] Suidas and others place a *Mermessus* on this very spot. Hence Salmasius would change Μάρπησσος, in Pausanias, into Μέρμησσος, and read *Mermessia*, in Tibullus, instead of *Marpessia*. But whether we adopt *Marpessia* or *Mermessia*, it must be taken as an epithet of Herophile and the punctuation of Huschkius.

Quidquid Amalthea, quidquid Mermessia dixit,
Herophile Phœbo grataque quod monuit

by which *Mermessia* is made to indicate a personage distinct from Herophile, can scarcely be received. On the other hand, if we place the comma after Herophile, as in our text, the words *Phœbo grataque quod monuit* stand isolated without any noun to which *grata* can be referred. Hence critics have supposed that *Phœbo* has been substituted by some ignorant transcriber for the name of a Sibyl, and Vossius would substitute *Demo*, who, according to Hyperochus, was the Cumana, while Lachmann conjectures *Phœto Graiaque;* Φύτω, in Suidas, being the Samian Sibyl.

The next couplet, if we follow the best MSS., and read *Albana... Tiberis* is absolutely unintelligible. The description, given by Varro, of the tenth Sibyl, seems to afford the clue required to guide us. "Decimam Tiburtem, nomine Albuneam; quæ Tiburi colitur, ut Dea, iuxta ripas amnis Anienis; cuius in gurgite simulacrum eius inventum esse dicitur, tenens in manu librum. Cuius sacra (some MSS. *sortes*) senatus in Capitolium transtulerit." From this, Scaliger, with much plausibility, conjectured *Albuna*, instead of *Albana*, although *Aniana* (i. e. *Aniena*) *Tiburs*, which appears in some Italian MSS., is, perhaps, to be preferred.

80. (*Merge sub æquoribus.*) Non modo monstrosi partus, expiationis causa, in mare proiiciebantur, sed et quæcumque prodigia aut

[1] Serv. Æ. VI. 72, says, it is not clearly known which of the Sibyls composed the Roman oracles, yet it is certain that they were brought to Tarquin by a woman named Amalthea. [2] Salmasius, however, has a very happy conjecture, according to which the Sibyl will declare that she herself was Erythræ, and the Nymph, her mother, of Mermessus. [3] Except Varro ap. Lactant., and the reading is disputed. [4] Μερμησσὸς, πόλις Τρωικὴ, ἀφ' ἧς ἡ Ἐρυθραία Σίβυλλα. The MSS. have also Μύρμισσος, and Suidas Μάρμισσος.

portenta aboleri non poterant. Ita Apollinis simulacrum, quod per tres dies fleverat, paullo ante mortem Scipionis Africani Minoris, concisum et in mare proiectum (κατακοντωθέν) memorat Dio. Exc. Peirasc. n. 98. Constabat saltem sibi in hoc superstitio, si eæ res mala portendebant, ut eas e medio tollerent; sublata causa videri potuit sublatus effectus. H.

86. (*Dolia...lacus.*) The *lacus*, as we have already stated in the note on Tibull. I. 1. 10. p. 130, was the cistern into which the *mustum* or sweet juice of the grape was received as it flowed from the press; the *dolia* were the vats in which the process of fermentation was completed. Such is the conclusion we draw from the words of Cato R. R. CXIII.

De lacu quamprimum vinum in dolia indito. Post dies XL diffundito in amphoras.

81. (*Crepitet bene laurea.*) The laurel was thrown into the sacred fire, both in ordinary sacrifices and in magical incantations, and omens were drawn from the crackling sound emitted by the leaves. So Prop. II. xxviii. 35.

> Deficiunt magico torti sub carmine rhombi,
> Et tacet extincto laurus adusta foco.

and Virgil's sorceress E. VIII. 83.

> Daphnis me malus urit, ego hanc in Daphnide laurum.

87. (*Palilia.*) For particulars with regard to *Pales* and the *Palilia*, see Extracts from Ovid, p. 92 and notes.

95. (*Operata.*) See note on Tibullus II. i. 9. p. 182.

97. (*Umbracula.*) See note on Tibullus II. i. 24. p. 183.

98. (*Coronatus...calix.*) Compare Virg. G. II. 528.

> Ignis ubi in medio, et socii cratera coronant,

and Æ. I. 724.

> Crateras magnos statuunt, et vina coronant.

and Æ. VII. 147.

> Crateras læti statuunt, et vina coronant:

in all these passages allusion is made to the custom, common among the Romans, of twining a wreath of flowers around a goblet of wine; while, on the other hand, the Homeric phrase, which is frequently compared with it—

> Κοῦροι μὲν κρητῆρας ἐπεστέψαντο ποτοῖο,

means "filled the goblets to the brim."

110. (*Faveo morbo.*) "I foster my disease;" i. e., I make no effort to throw it off.

116. (*Oppida.*) Generals who celebrated a triumph, were in the habit of exhibiting pictures of the towns or fortresses they had won; so Horace describing the pageants of the theatre. Ep. II. i. 193.

> Captivum portatur ebur, captiva Corinthus,

and Prop. III. iv. 16, of a triumph.

> .... et titulis oppida capta legam.

119. H. e. Ipse pater triumphantis sit spectaculo; *pia* quia amorem in filium testatur. H.

TIBULLUS. BOOK II. ELEGY VI.

INTRODUCTION.

Æmilius Macer, himself a poet, had gone forth to the wars, and Tibullus, encouraged by his example, determines to follow the same course, and thus escape from the sufferings inflicted by the caprice and cruelty of his beloved Nemesis. He quickly recollects, however, how often he had formed similar resolutions, and how often he had failed to remain steadfast to his purpose; he describes the torments he had endured, and declares, that he would long since have ended his woes by death, had he not been sustained by hope, the great comforter of the wretched. He concludes, by imploring his mistress to take pity

on his pains, and adjures her by the Manes of her sister, who had fallen headlong from a lofty window, and thus perished by an untimely fate. To her tomb he will repair, pour forth the tale of his sorrows, and entreat her shade to mediate on his behalf.

1. (*Macer.*) Two poets of this name flourished in the Augustan age.

1. Æmilius Macer of Verona, who died in Asia B. C. 17. He was the author of a poem upon birds, and another upon serpents and the virtues of medicinal herbs. Ovid speaks of him as senior to himself. Trist. IV. x. 43. (Extracts p. 121,)

> Sæpe suos volucres legit mihi grandior ævo,
> Quæque necet serpens, quæ iuvet herba, Macer.

2. Æmilius, (or according to others, Licinius) Macer, who belonged to the Latin Homeristæ, and sung portions of the tale of Troy, passed over by Homer, the events which preceded the wrath of Achilles, and those which followed his death. He also was the friend of Ovid, who addresses to him two different poems, Am. II. xviii.

> Carmen ad iratum dum tu producis Achillen
> Primaque iuratis induis arma viris;
> Nos, Macer, ignavæ Veneris cessamus in umbra,
> Et tener ausuros grandia frangit Amor, &c.,

and E. ex. P. II. x.

> Ecquid ab impressæ cognoscis imagine gemmæ,
> Hæc tibi Nasonem scribere verba, Macer?
> * * * * * *
> Tu canis æterno quidquid restabat Homero,
> Ne careant summa Troica bella manu.

These were formerly supposed to have been the same, but Wernsdorf has succeeded in proving that they are different persons. See his disertation, "Homeristæ Latini eorumque fragmenta," in the "Poetæ Latini Minores." Vol. IV. p. 567, et seqq.

1. (*Quid fiet*, &c.) "What will become of Love." *Fio*, in this sense, is construed, either with the dative or ablative, e. g. Cic. Ep. ad. Att. VI. 1.

Quid illo fiet quem reliquero?......quid me autem si non tam cito decedo,—and Liv. XLV. c. 39.

Quid deinde tam opimæ prædæ, tam opulentæ victoriæ spoliis fiet. Other examples of the dative will be found in Ov. A. A. I. 536, (see p. 65.) and Plaut. Most. III. ii. 89.

3. (*Vaga æquora.*) Vagus, applied as an epithet to the sea, signifies "unsteady," "uncertain."

> Præda vago iussit geminare pericula ponto. Tib. II. iii. 39.

4, (*Ad latus.*) "Marching by his side."

6. (*Erro,*) was a term applied to slaves who loitered and wandered about when executing any commission, and then returned home too late. Hence, in military language, it will signify a soldier absent without leave.

8. (*Ipse...sibi,*) i. e., a common soldier (*gregarius miles*), one who is obliged himself to minister to all his own wants, having no attendant nor slave. As to the practice of soldiers drinking out of their helmets, compare Prop. III. xii. 9.

> Tu tamen, iniecta tectus, vesane, lacerna,
> Potabis galea fessus Araxis aquam.

8. (*Levem*) is used here, as Dissen observes, with reference to the lightness or thinness of the potation—"as a soldier I shall be compelled to drink not generous wine but *levem aquam.*"

11. (*Magna loqui*) corresponds exactly to the English "to talk big," and to the Greek, *μέγα εἰπεῖν*; and so Horace, C. IV. vi. 1., calls Apollo *magnæ vindicem linguæ;* on the other hand, in Ov. Met. VI. 150, we find

> Nec tamen admonita est pœna popularis Arachnes
> Cedere cœlitibus verbisque minoribus uti.

12. (*Fortia verba.*) Again the English "brave words," i. e. bold.

18. (*Nefanda loqui.*) "To blaspheme the gods."

22...25. (*Fenore.*) Compare Ov. R. A. 173. (Extracts, p. 66.)

> Obrue versata Cerealia semina terra
> Quæ tibi cum multo fenore reddat ager,

and, again, 209,

> Vel, quæ piscis edax avido male devoret ore,
> Abdere supremis æra recurva cibis.

25. 26. Refractory slaves were compelled to work in the fields in fetters; when Ovid wishes to prove that song is often employed as a solace in pain and misery, he gives as an example

> Hoc est cur cantet vinctus quoque compede fossor,
> Indocili numero cum grave mollit opus. Trist. IV. i. 5.

and, again, E. P., I. vi. 31, of Hope,

> Hæc facit ut vivat vinctus quoque compede fossor,
> Liberaque a ferro crura futura putet.

42. We find precisely the same form of expression in Ov. Her. VII. 45.

> Non ego sum tanti, quamvis merearis, inique,
> Ut pereas, dum me per freta longa fugis.

TIBULLUS. BOOK III. ELEGY III.

INTRODUCTION.

The poet separated from his Neæra, complains that all his vows and offerings had as yet failed to bring about their re-union—vows and offerings of which the object was not wealth, but that he might enjoy the society of his beloved one until the close of life. He paints the emptiness of pomp and splendour, when unattended by the gentle delights of gratified affection, and declares that he would look with indifference on all the gold of the Pactolus, and all the treasures of the world, if deprived of the mistress of his heart. The elegy concludes with a prayer, that, if the Fates have decreed their separation to be eternal, he may pass down to the gloomy streams and lakes of Orcus.

2. *(Blanda...tura.)* The true meaning of *blandus* is, *gentle*, *courteous*, *insinuating;* hence *persuasive*, as in Plaut. Cas. II. iii. 55.

> C. Tu eum orato; ego autem orabo villicum. S. Sane volo.
> C. Iam hic erit. Nunc experiemur, nostrum uter sit blandior.

in this manner *blanda tura* signifies "offerings that propitiate the gods," so Prop. IV. vi. 5.

Costum molle date, et blandi mihi turis honores

and Hor. C. III. xxiii. 17.

Immunis aram si tetigit manus=Non sumtuosa blandior hostia Mollivit aversos penates=Farre pio et saliente mica. And Ov. Fast. V. 299.

Sæpe deos aliquis peccando fecit iniquos,
Et pro delictis hostia blanda fuit.

5. (*Renovarent*,) i. e. plough up previous to their being again sown. Compare Ov. Amorr. I. iii. 9.

Nec meus innumeris renovatur campus aratris.

8. (*Nostra senecta*,) i. e. ego senex. We find the same sentiment Virg. E. X. 42.

Hic gelidi fontes, hic mollia prata, Lycori,
Hic nemus, hic ipso tecum consumerer ævo.

13. The Phrygian marble, so highly valued by the Romans, was obtained from the quarries of Docimia, a village in the neighbourhood of Synnada, one of the chief towns of Phrygia Magna. Hence it was sometimes called *Synnadicus lapis;* it was of a white colour, variegated with purple spots, caused, according to the poets, by the blood of Atys. It is described by Statius Silv. I. v. 36, along with Numidian marble,

Sola nitet flavis Nomadum decisa metallis
Purpura, sola cavo Phrygiæ quam Synnados antro
Ipse cruentavit maculis liventibus Atys, (al. *lucentibus.*)

It is believed to be the same with that which antiquarians distinguish by the name of *Paonazetto.*

14. (*Tænare.*) Black marble, now known as *Nero Antico*, obtained from the promontory of Tænarum, in Laconia, (*C. Matapan*,) the southern extremity of the Peloponnesus. It must not be confounded with the Lacedæmonium marmor, which was green, "cunctisque hilarius." (Plin. H. N. xxxvi. c. 7,) and came from Mount Taygetus. The latter is called *Serpentino.*

Caryste. Carystus, (*Castel Rosso*,) in the island of Eubœa (*Negropont.*) The marble was in colour a mixture of white and green, resembling, in appearance, the lower part of the stalk and outer coat

of an onion or leek, and hence it has received the name of *Cipollino marble*. Among many allusions to these marbles in the Latin poets, we may quote Mart. IX. lxxvi. 6.

> Idem beatas lautus extruit thermas
> De marmore omni, quod Carystos invenit,
> Quod Phrygia Synnas, Afra quod Nomas mittit
> Et quod virenti fonte lavit Eurotas.

the Numidian marble was yellow, (*Giallo antico.*)

15. (*Nemora in domibus,*) The Romans usually had gardens and shrubberies (*viridaria*) behind their houses, which were surrounded by peristyles or colonnades, where they might sit or walk about, sheltered from the noontide heat. So Hor. Ep. I. x. 22.

> Nempe inter varias nutritur silva columnas,

and C. III. x. 5.

> Audis, quo strepitu ianua, quo nemus=Inter pulchra satum tecta remugiat.

15. (*Sacros imitantia lucos,*) i. e. in thickness and extent.

16. (*Auratæ trabes.*) The beams forming the *lacunar* or fretted ceiling. Compare Prop. III. ii. 9.

> Quod non Tænariis domus est mihi fulta columnis,
> Nec camera auratas inter eburna trabes.

17. (*Erythræo litore.*) The Persian gulf or sea of Oman, celebrated in ancient, as in modern times, for its pearl-fisheries. Hence *Erythræi lapilli* are pearls.

27. (*Pro dulci reditu,*) sc. in gratiam et ad priores sensus amoris, (D.) This explanation is extremely harsh; it is much better to understand with the old commentators, that the poet is addressing his absent mistress.

21. (*Mentes hominum curæque levantur.*) This form of expression belongs to the construction which grammarians term *Zeugma*. It consists in employing a single verb with reference to different objects, although it properly applies only to the one which is nearest to it, or applies to one of the objects in a *sense different* from that which it bears when applied to the other. Thus, in the above line, a double meaning must be assigned to *levantur*, since *mens levatur* will signify "the mind is eased or refreshed;" *curæ levantur*, "cares are removed," the general idea of relieving from a load, forming the connecting link.

We find, however, frequently in the poets much more violent examples of this figure. Thus Tib. I. iv. 65.

> Quem referent Musæ, vivet, dum robora tellus,
> Dum cœlum stellas, dum vehet amnis aquas.

Where *vehet* strictly applies to *aquas* alone. So Virg. Æ, ii. 320.

> Sacra manu, victosque deos, parvumque nepotem
> Ipse trahit ....

Where *trahit* cannot apply to the *sacra* and *deos*, which Æneas carried. Again Æ. XII. 435.

> Disce, puer, virtutem ex me verumque laborem.
> Fortunam ex aliis ....

We may learn how to *bear* fortune, but cannot be said *discere fortunam*. Even in prose this construction sometimes occurs. Thus Cic. Ep. Att. X. 4.

> Fortuna florentissima illi, nos duriore conflictati sumus.

In Ovid the use of a verb, with a double meaning, sometimes approaches to what we should call a pun. Thus in Met. II. 505, he tells how Arcas was on the point of slaying, in ignorance, his mother Callisto, who had been turned into a bear; but just as he was launching his javelin,

> Arcuit omnipotens: pariterque ipsosque nefasque
> Sustulit, &c.

i. e. *Sustulit nefas* prevented the guilty deed—*Sustulit ipsos* raised mother and son to the skies.

When there are several nominatives in a sentence, and one common verb, which is made to agree only with the nearest nominative, the construction is sometimes termed *Zeugma* by grammarians, as in Virg. Æ. V. 343.

> Tutatur favor Euryalum, lacrymæque decoræ.

So Liv. III. 7.

> Deserta omnia, sine capite, sine viribus, Dii præsides ac fortuna urbis tutata est.

and IX. 11,

> Samniti populo omnes, quos in potestate habuit, aut pro eis pax debetur.

28. (*Non meus deus,*) i. e. inimicus, iratus. Compare Ov. Her. XII. 83.

> Quod si forte virum non dedignare Pelasgum,
> Sed mihi tam faciles unde meosque Deos! *&c.*

and Hor. Epod. IX. 30, of the flight of Antony.

> Ventis iturus non suis.

and Ov. Met. IV. 373.

> Vota suos habuere deos ....

29. (*Lydius aurifer amnis.*) The Pactolus, now corrupted by the Turks into *Bagouly*. Its sources were in Mt. Tmolus, it flowed under the walls of Sardes, and fell into the Hermus. The Tagus and the Pactolus are constantly celebrated by the ancient poets, on account of their golden sands. Thus Virg. Æ. X. 141.

> Mæonia generose domo: ubi pinguia culta
> Exercentque viri, Pactolusque irrigat auro.

and Juv. S. XIV. 298, of the shipwrecked merchant.

> Sed cuius votis modo non suffecerat aurum
> Quod Tagus et rutila volvit Pactolus arena,
> Frigida sufficient velantes inguina panni, &c.

35. (*Tristes.*) Stern—inexorable.

38. (*Orcus.*) Pluto. *Orcus,* in the purer Latin writers, like *Hades,* among the earlier Greeks, is always a person, not a place. The passages quoted against this doctrine are not decisive.

TIBULLUS. BOOK III. ELEGY V.

INTRODUCTION.

The poet suffering under a protracted fever, addresses some friends who were visiting the hot springs of Etruria. He laments the hard fate which seemed to be impending over him, while still in his youthful prime, declares himself unconscious of any act of impiety which might have provoked the wrath of heaven, and implores the deities of the infernal regions to defer the period of death until his cheek shall have become pale and wrinkled with old age. He concludes by good wishes for his friends, and entreats them not to forget him, but to offer up sacrifices for his recovery.

1. 2. Etruria was celebrated in ancient, as it is in modern times, for its hot springs. Among the most famous of these were the Aquæ Cæretanæ[1] now the *Bagni di Sasso*, in the neighbourhood of the important city of Agylla or Cære; the Aquæ Pisanæ, now the *Bagni di Pisa*, within a few miles of Pisæ, the still celebrated *Pisa;* the Aquæ Tauri, now *Bagni di Ferrata*, near Centumcellæ, or Trajani Portus, (*Civita Vecchia*,) &c. The poet gives no hint of the particular spot he alludes to, but many of these are situated near the sea, and the proverbial insalubrity of this low lying coast of Tuscany, (*the Maremma*,) in hot weather, will sufficiently explain the meaning of the second line.

3. This line is exceedingly obscure; the chief difficulty lies in the word *maxima*. Two interpretations have found favour in the eyes of commentators.

1. Broukhusius, Scaliger, and others, believe that *Baiæ* is here a general term for hot baths, and must not be restricted to the famous sources near Naples, which usually bear that name κατ' ἐξοχήν, and understand "But at this season, first among hot springs, on account of its holy waters," *sacris lymphis* being the ablative of cause.

A decisive objection to this interpretation is, that we have no proof that the Romans ever did employ the word Baiæ as a general appellation for all hot baths; and even if they had done so occasionally, no

[1] Strabo V. Val. Max. I. vi.

poet would have used an expression so ambiguous as this would have been, when opposed to the *Etruscis undis* of the preceding couplet.

2. Wunderlich considers *maxima* as equivalent to *maior*.

"But at this season superior to the holy springs of Baiæ;"

but it is vain to tamper so rudely with *maxima*.

Heyne rejects vss. 2 and 3 altogether, as spurious, which will certainly enable us to escape the difficulty.

Lastly, a variety of conjectural emendations have been proposed, by far the simplest and best of which is to substitute *proxima* for *maxima*; these two words are frequently confounded in MSS., and if this change be made, the sense of the whole passage will be perfectly satisfactory.

"You are residing at the Etrurian Sources, which, during the dog-days, indeed, are not to be approached; but in the present season of spring rank next to the holy waters of Baiæ."

4. (*Se remittit*,) sc. ex frigore. Compare Ov. Fast. IV. 126.

> Vere nitent terræ, vere remissus ager.

and Horace, C. I. IV. 1.

> Solvitur acris hyems...and 10,...flore, terræ quem ferunt solutæ.

5. (*Denuntiat*) implies the communication of some disagreeable or threatening intelligence. Prop. IV. iii. 61.

> Ille dies hornis cædem denuntiat agnis.

6. (*Parce nocere.*) See note on vs. 43 of this Epistle.

8. (*Laudandæ...Deæ.*) The rites of the *Bona Dea*, to which no male creature was admitted. Compare Tib. I. vi. 22.

> Sacra Bonæ maribus non adeunda Deæ.

With regard to the *Bona Dea*, see the remarks on the goddess Vesta, in the notes on Ov. Fast. VI. 419. Extracts p. 101.

Compare also Cic. de Harusp. respons. c. 17.

9. (*Infecit pocula*,) "drugged a bowl." Compare Virg. G. II. 128.

> Pocula si quando sævæ infecere novercæ.

11...14. The general meaning of these lines is—I have never been guilty of any heinous impiety, either in deed or word, so as to merit the wrath of heaven.

17, 18. With regard to this couplet, and the conclusions drawn from it, see life of Tibullus, p. 6, and life of Ovid, p. 35.

19, 20. Compare Ov. Am. II. XIV. 23, when speaking of premature death,

Quid plenam fraudas vitem crescentibus uvis:
Pomaque crudeli vellis acerba manu.

22. (*Dura......tertia regna.*) Although double epithets are by no means approved of by critics, and seldom employed by the best poets, except in enthusiastic strains, yet, in the present case, we must remember that *tertia regna* may be considered as one word, being equivalent to *Tartarus*, and that *tertia* is indispensable as a qualification of *regna*. On similar grounds we may defend Lucret. V. 33.

Aureaque Hesperidum servans fulgentia mala,

and Virg. Æ. VI. 603.

... .lucent genialibus altis
Aurea fulcra toris.

24. (*Cimmeriosque lacus.*) In Homer, and his imitators, the Cimmerians are a people who dwell in the mysterious regions of the far west, on the borders of the Ocean stream, near the entrance to the realms of Hades. Theirs is a gloomy land shrouded in mists and clouds—

On them the beaming Sun ne'er sheds his rays,
Nor when he climbs on high to starry heaven,
Nor when to earth he bends his backward course,
But dismal night o'erspreads the cheerless race.[1]

In Herodotus, the Κιμμέριοι are spoken of, historically, as a tribe who, in remote ages, possessed the country around the Palus Mæotis and the neighbouring shores of the Euxine. They were expelled from their seats by the Scythians, and made an irruption into Asia about the middle of the seventh century before our era.[2] From these the Cimmerian Bosphorus received its name.

The poetical Cimmerians, like many other geographical marvels, seem to have been created out of the wild tales of the early Phœnician navigators. The word would appear to be derived from the Semitic *Kamar*, *Kimmer*, which signify *dark*.[3]

30. The exercise of swimming.

Facilis describes the flowing, yielding nature of water.

Alternæ facilis cedere lympha manu. Prop. I. xi. 12.

Lenta again implies the elastic resistance which it offers to the stroke.

Lentaque dimotis brachia jactat aquis. Ov. Her. xix. 48.

[1] Hom. Od. XI. 14 et seqq. [2] Herod. I. 6. 15. 16. 103. IV. 1. 11. 12. 28. 45 100.
[3] See Voss "Kritische Blätter" II. 307.

NOTES

ON

EXTRACTS FROM OVID.

OVID. HEROIDES. EPISTLE V.

INTRODUCTION.

The loves of Paris and Œnone, and the legend regarding the birth and early history of the former, which form the ground-work of this Epistle, were unknown to Homer. What follows is the substance of the tale as narrated by Apollodorus.

Hector was the first-born of Priam and Hecuba. When Hecuba was about to produce a second child, she dreamed that she had given birth to a blazing torch, which kindled a conflagration that spread over the whole city. Priam, having been informed by her of the vision, sent for Æsacus, (his son by Arisbe, a former wife) who was skilled in the interpretation of dreams, an art which he had been taught by Merops, his maternal grandfather. Æsacus pronounced that the boy would prove the destruction of his country, and bade them expose the babe. Priam, as soon as it was born, gave it to one of his herdsmen, named Agelaus, to be conveyed to Ida and there abandoned. The infant left to perish, was nurtured for five days by a she-bear, when Agelaus, finding it thus miraculously preserved, took it up and bore it to his dwelling, where he reared it as his own son, under the name of Paris.[1] The child having grown up to manhood, excelled both in comeliness and valour, and soon received the additional appellation of Alexander,[2] because he withstood and drove away the robbers who attacked the flocks. Not long after he discovered his parents.

While yet a shepherd in the hills,[3] he wedded Œnone, daughter of the river Cebren. This nymph having learned the art of prophecy from Rhea,[4] warned Alexander not to sail in quest of Helen; but finding that her remonstrances were unheeded, she then enjoined him, should he be wounded, to come to her for aid, since she alone had power to heal him. After this Paris bore away Helen from Sparta, and being pierced, during the war against Troy, by an arrow shot by Philoctetes

[1] A fanciful derivation of Πάρις is here indicated ἀπὸ τοῦ παρελθεῖν τὴν μήραν. Vid. Schol. on Hom. Il. III. 325. [2] A similar derivation of Ἀλέξανδρος, ἀπὸ τοῦ ἀλεξεῖν. To this we find an allusion in the Epistle of Paris to Helen, Her. XVI. 357.

Pene puer cæsis abducta armenta recepi
Hostibus: et caussam nominis inde tuli.

[3] So Ovid. The period of his marriage with Œnone is not specified by Apollodorus. [4] Ovid says nothing of her prophetic powers; but in this Epistle he tells that Apollo instructed her in the healing art.

from the bow of Hercules, he returned again to Ida to seek Œnone's aid. But she, cherishing resentment, refused to exert her skill. Alexander was borne back to Troy and there expired. Œnone having repented, brought drugs to heal his wound, and finding him a corpse, hanged herself for grief.

It will be seen that Ovid adheres, for the most part, closely to the above tale, departing from it in one or two points only.

1. In some MSS. this epistle commences with the following couplet, which is generally considered spurious,

> Nympha suo Paridi (quamvis meus esse recuses)
> Mittit ab Idæis verba legenda iugis.

2. *(Mycenæa manu,)* i. e. hostili, with reference to Agamemnon and Menelaus, sons of Atreus, king of Mycenæ.

3. *(Pegasis Œnone.)* "Œnone the fountain nymph," from πηγὴ a fountain. Œnone was the daughter of the river Cebren. Many ancient writers speak of the *Cebrenia Regio* and its capital *Cebrene* in the Troad. The river Cebren is mentioned, as we have seen above, in the narrative of Apollodorus. Geographers fix the site of *Cebrene* near the sources of the *Mendere* (which some identify with the Scamander, and others with the Simois of Homer) in Mount Ida. Extensive ruins mark the spot, now called *Kutchunlu-Tepe*, and a little way above these a small stream, believed to be the *Cebren*, falls into the *Mendere*, and is called the *Kaz-dagh-tchai.*[1] With regard to the epithet *Pegasis* we may observe that the Muses are styled "*Pegasides*" by Propertius III. i. 19.

> Mollia, Pegasides, vestro date serta poetæ.

9. *(Tantus,)* i. e. nondum agnitus eras Priami filius. R. In line twelve he is termed *servus* because he was at that time the reputed son of the bondsman of Priam.

11. Remark the difference of meaning according as we read *adsit* or *absit*.

Adsit. "Ita revereamur veritatem, ut eam quamvis tibi ingrata sit, confiteamur."

Absit. "Ne tui reverentia nos impediat quominus verum dicamus."

12. (*Tuli,*) i. e. non recusavi nubere.—So Ov. Met. xiii. 460.

> Scilicet aut ulli servire Polyxena ferrem.

and Ov. Met. xi. 447.

> Nec tulit Halcyonen in partem adhibere pericli.

[1] Cramer's Description of Asia Minor.

15. (*Super stramen fœnoque iacentibus.*) Remark the change in the construction of *stramen* and *fœno.*—Compare the following,

His difficultabibus circumventus ubi videt *neque per vim neque insidiis* opprimi posse hominem tam acceptum popularibus. Sall. Jug. VII.

Igitur, fatalis dux *ad excidium* illius urbis *servandæque patriæ,* M. Furius Camillus, &c. Liv. V. 19.

Quaque licet fugio, *sicut ab hoste, virum.* Ov. Her. VIII. 110.

16. (*Defensa,*) *defendere* signifies properly "to ward off,"—so Virg. E. VII. 47.

Solstitium pecori defendite, iam venit æstas.

and Senec. de Prov. c. IV.

Imbrem culmo aut fronde defendunt.

The student will find other examples in Hor. C. I. xvii. 3. Sat. I. iii. 14. Cic. de Senect. XV. &c.

19. (*Maculis.*) The knots of a net seem to be indicated by *maculæ.* N. Heins. would understand the coloured feathers employed to scare the beasts of chase, and drive them into the toils, as in Virg. G. III. 372,

Hos (sc. cervos) non immissis canibus, non cassibus ullis,
Puniceæve agitant trepidos formidine pennæ.

Scheller in his Lexicon says that the *maculæ* are the *meshes* or *holes* of the net.[1] The word cannot bear either of the two last mentioned significations in the following passage from Varro, R. R. III. C. 11, where he is giving directions for the construction of a νησσοτροφεῖον or duck-yard;—after describing the manner in which the wall is to be built and plastered, he continues—"idque sæptum totum rete grandibus maculis integitur ne eo involare aquila possit, neve ex eo evolare anas;"—and so Columella, VIII. 15, almost in the same words. In these passages *grandibus maculis* must mean "strong knots," for *large meshes* would admit of the very evil which the farmer is here taught to guard against.

24. *Recta,* although found in most MSS., is scarcely intelligible, since it cannot be connected either with *trunci* or *nomina.* *Rite,* which appears in two MSS., is probably the true reading. *Recte* was perhaps placed in the margin as an explanation of *rite,* and might then find its way into the text, and finally would be changed into *recta,* to prevent a violation of the laws of prosody.

[1] And so Burm. ad Nemes. Cyneget. 302.

25. (*Consita.*) *Sero* and its compounds are used perpetually by Virgil and the prose writers upon agriculture, in the sense of "to plant," as well as in that of "to sow."

30. (*Ad fontem.*) The expression of rivers running backwards seems to have been applied proverbially, among the Greeks, to any thing which was so strange as to seem a violation of the laws of nature. So the chorus in the Medea of Euripides, 414,

> Ἄνω ποταμῶν ἱερῶν χωροῦσι παγαὶ
> Καὶ δίκα καὶ πάντα πάλιν στρέφεται,

in like manner Horace, when expressing his astonishment at the resolution of Iccius, C. I. xxix. 10,

> .... Quis neget arduis
> Pronos relabi posse rivos
> Montibus, et Tiberim reverti,

and Ovid himself, complaining of the perfidy of a friend, fully illustrates the idea,

> In caput alta suum labentur ab æquore retro
> Flumina, conversis Solque recurret equis,
> Terra feret stellas, cœlum findetur aratro,
> Unda dabit flammas, et dabit ignis aquas.
> Omnia naturæ præpostera legibus ibunt,
> Parsque suum mundi nulla tenebit iter.
> Omnia iam fient, fieri quæ posse negabam
> Et nihil est de quo, non sit habenda fides.
> Hæc ego vaticinor, quia sum deceptus ab illo
> Laturum misero quem mihi rebar opem.—T. I. viii. 1.

31. (*Lymphæ.*) Et *lympha* et *nympha* pro aqua ponitur; verum ubi poetæ aquis actionem quandam humanam tribuunt, *nympham* potius quam *lympham*, dicunt.—Itaque Heins. e MSS. emendat *nymphæ*. R.

The two words, as might be expected from their resemblance both in form and meaning, are perpetually confounded in MSS.

32. (*Sustinet*) nearly the same as *tuli* in verse 12, implying that a person brings himself by an effort to do something from which he would naturally shrink. It occurs again in line fifty-two. So Cic. Verr. II. i. 4.

> Sustinebunt tales viri se tot hominibus honestissimis non credidisse?

33. (*Fatum....dixit.*) R. understands *dixit* to be equivalent here to *prædixit*, which is unnecessary—"pronounced my doom" is the meaning.

34. (*Mutati,* &c.) *Hyems* vel *tempestas* de calamitate dicitur. *Mutatus amor* est aliorsum versus, metaphora sumta a vento, qui cum secundus fuisset, mutatus et adversus est. Vulgo *amoris hyemem* de amoris frigore accipiunt, quod nullo modo patitur vox *mutati*. R.

37. (*Micuere sinus.*) See note on Tibull. I. x. 12. p. 176.

41. *Classe peracta* the reading adopted by Burmann and approved by Ruhnken, can scarcely be defended. *Parare* and *ornare* are the technical words employed by the best writers with regard to the equipment of a fleet, while not a single example can be produced in favour of *peragere*. In the passages quoted from Suetonius Calig. XXI. and Oth. VI., it is applied to buildings the construction of which required great time and toil.

42. (*Ceratas,*) i. e. cera piceque oblitas, so again Ov. R. A. 447,

> Non satis una tenet ceratas anchora puppes.

43. (*Parce negare,*) i. e. noli negare, cave neges.
This use of the verb *parco* is very common among the poets, although scarcely admissible in prose composition, e. g.—Hor. C. III. viii. 26,

> Parce privatus nimium cavere,

and Virg. E. III. 94,

> Parcite, oves, nimium procedere, non bene ripæ
> Creditur ....

44. (*Præterito,*) "the love which once you bore to me, but which now has passed away."

45. (*Nostros vidisti flentis ocellos,*) i. e. mei flentis ocellos. This peculiar construction, by which the possessive pronoun is substituted for the genitive of the personal, is found occasionally in the best writers. It may be useful to the student to give a few examples,

> .... quum *mea* nemo
> *Scripta* legat vulgo recitare *timentis*...Hor. S. I. iv. 22.

> Sæpe mihi dices vivæ bene: sæpe rogabis
> Ut *mea defunctæ* molliter *ossa* cubent, Ov. Amor. I. viii. 107.

Cui *nomen meum absentis* honori fuisset, ei *meas præsentis preces* non putas profuisse? Cic. Planc. X.

Tuum hominis simplicis pectus nudum vidimus. Cic. Phil. II.

...... gratæ in vulgus leges fuere. Quas quum solus (*sc.* Publicola) pertulisset, ut *sua unius* in his *gratia* esset, tum, &c. Liv. II. 8.

In vacuum pontem Gallus processit, et, Quem nunc, inquit, Roma virum fortissimum habet, procedat, agedum, ad pugnam, ut *noster duorum eventus* ostendat, utra gens bello sit melior.—Liv. VII. 9.

Cogor *vestram omnium vicem* unus consulere.—Liv. XXV. 38.

The use of *nostros* in the passage before us, instead of *meos*, renders the expression still more complicated; to this we have a parallel in Martial. VII. li. 7.

Si tenet *absentis nostros* cantatque *libellos.*

The same idiom is found in Greek, Hom. Il. III. 180,

Δαὴρ αὖτ' ἐμὸς ἔσκε κυνώπιδος, εἴ ποτ' ἔην γε

and again, Sophocl. Œdip. Col. 345.

σφὼ δ' ἀντ' ἐκείνων τἀμὰ δυστήνου κακὰ
ὑπερπονεῖτον.

50. (*Ille secundus erat.*) Scilicet mihi amanti, quia te retinebat, nec illo flante abire poteras. B.

A singular misapprehension of the meaning. Œnone intends to say that when the wind was really favourable for the voyage, Paris, unable to tear himself from her arms, and eager to frame an excuse for delay, complained that it was adverse, a pretext so flimsy that "riserunt comites."

54. (*Eruta.*) Translatio ducta est ex agricultura; nam proprie fossor dicitur *eruere terram.* R. We have a double metaphor in Ov. Amor. III. viii. 43,

Non freta demissi verrebant eruta remi.

59. *Alii* est dativus commodi, ut grammatici loquuntur. R.

(*Votis ergo meis.*) This line is probably corrupt, for the final syllable in *ergo* is uniformly made long by the writers of the Augustan age, and by Ovid himself elsewhere. See the question fully discussed in "Elements of Latin Prosody," p. 58.

60. (*Pellice,*) i. e. Helena.

(*Blanda,*) i. e., supplex—precibus delinivi Deas marinas.

61. (*Moles nativa.*) *Nativa*, "the work of nature," as opposed to any bulwark reared by the hand of man. So in the Fasti, V. 149.

Est moles nativa: loco res nomina fecit.
Appellant saxum: pars bona montis ea est.

64. (*Impetus.*) "Impulse," as opposed to "ratio," a meditated plan.

Et quod nunc ratio est, impetus ante fuit. Ov. R. A. 10.

69. (*Morabar.*) Hæc non intelligo: forte rectius *morabor* cum Leidensi codice. H. The meaning is this,

"It was not enough that I beheld with fluttering heart a woman's cheek—for had that been enough to satisfy me of your infidelity, why did I madly linger? No, I did not believe the worst, until, upon a nearer view, I saw an impure mistress clasped in your embrace—there was no longer any room for doubt. Tunc vero rupique sinus et pectora planxi," &c.

Heusinger and Jahn, read

Non satis id fuerat? quid enim furiosa morabar?

but the interrogation in the first member of the clause does not suit the *quid enim* which follows. Ruhnken, who adopts this punctuation, understands it thus, "Cur me non subduxi, ut Helenam ne viderem in gremio tuo hærentem." The explanation of Burmann is harder to understand than the passage itself.

71. (*Sinus,*) i. e. vestes. Properly speaking, *the folds of the garment;* it is used in the same general sense in Ep. XIII. 36.

Indue regales, Laodamia, sinus.

73. (*Idam* v. *Iden,*) A number of nouns of the first declension, chiefly proper names, are employed by the poets, sometimes under their Greek, sometimes under their Latin shape, as best suits their purpose. Thus we have *Ida* and *Ide; Leda, Lede; Helena, Helene; Creta, Crete;* and many others. Where either form is equally admissible, as in the present passage, we must he guided entirely by the best MSS.

73. (*Sacram...Iden.*) Sacra dicitur, quod Cybeles sacra in hoc monte celebrabantur, quæ inde etiam *matris Idææ* nomen habet. R. Compare Ov. Fast. IV, 249.

> Dindymon, et Cybelen, et amœnam fontibus Iden
> Semper, et Iliacas Mater amavit opes.

74. (*Mea saxa.*) "The rocky cave which formed my abode."

75. (*Desertaque coniuge,*) sc. *a* coniuge. The preposition is omitted in like manner in Her. XII. 161.

> Deseror (amissis regno, patriaque, domoque)
> Coniuge: qui nobis omnia solus erat.

77, 78. If we read *sequuntur* and *destituunt,* it will make *quæ* refer to Helen alone, while the subjunctive renders the proposition general, "such as are ready to follow," and this seems more appropriate.

78. (*Legitimos toros,*) i. e. legitimos viros. *Torus* poetice dicitur et de viro et de uxore. R. Thus Ov. Her. VIII. 25.

> Sic quoque eram repetenda tamen: nec turpe marito
> Aspera pro caro bella tulisse toro.

and *lectus* in Prop. II. vi. 23.

> Felix Admeti coniux et lectus Ulyssis.

81. (*Miror opes.*) Mirari interdum est, ita suspicere aliquid et magnum putare, ut ejus particeps fieri cupias. R.

In illustration of which, we find

> Seu quis, Olympiacæ miratus præmia palmæ,
> Pascit equos—seu, &c. Virg. G. III. 49.

82. (*Tot.*) Fifty. Priam when speaking of his sons in his most touching address to Achilles, says—

> *πεντήκοντά μοι ἦσαν ὅτ' ἤλυθον υἷες Ἀχαιῶν*
> Fifty were mine when came Achaia's sons.

83. (*Non tamen.*) "It must not be supposed however." *Tamen* is used to qualify an expression, to prevent it from being misunderstood, or taken up too strongly. The pride of Œnone here takes alarm lest

her language should be supposed to imply a feeling of unworthiness or unfitness for so high a station, Thus Prop. II. XIX. 19.

Incipiam captare feras, et reddere pennis
Cornua, et audaces ipse monere canes.
Non tamen, ut vastos ausim tentare leones,
Aut celer agrestes cominus ire sues.

and Virg. Æ. XII. 811.

Iuturnam misero, fateor, succurrere fratri
Suasi, et pro vita maiora audere probavi;
Non ut tela tamen, non ut contenderet arcum.

84. (*Dissimulanda.*) "Disowned."

85. *Matrona* is always a title of respect,—"the wedded wife,"—the mother of the family,—the mistress of the house.

86. (*Quas possint.*) *Quæ possint* is also a legitimate construction.

capit ille coronam
Quæ possit crines, Phœbe, decere tuos. Ov. Fast. II. 106.

Quas possint decere is much the same as *quas deceant,* and this not being understood, gave rise to conjectural emendations on the part of the transcribers, and hence the variations in the text.

91. *Fugitivus* is the technical term for a runaway slave.

93. (*Si.*) *Si* is used for *num,* an usage sanctioned even by prose writers. Thus Cæs. B. G. I. 8. Sæpius noctu, si perrumpere possent, conati.

We have the same idiom in English.

94. (*Deiphobo.*) Deiphobus, after Hector, was the best and bravest of all the sons of Priam and Hecuba. We are told in the Odyssey, (VIII. 517,) that his house was stormed at the capture of Troy by Ulysses and Menelaus, and later writers represented him as having wedded Helen after the death of Paris. This account was followed by Virgil, and the student will do well to read the description of the interview between Æneas and the shade of Deiphobus, in the realms below. Æn. VI. 494.

(*Polydamanta.*) Polydamas, son of Panthoos a Delphian who had settled at Troy and wedded the niece of Priam, is repeatedly introduced in the Iliad, and represented as one of the wisest, as well as the most valiant, in the Trojan host. With regard to the orthography "Græce dicitur Πουλύδαμας sed Latinum *Polydamas* priori syllaba

longa formatum est ex Æolico Πωλύδαμας." R. Hence it is quite unnecessary to write the name *Pulydamas*, as some desire.

95. (*Antenor.*) Antenor, husband of Theano, the sister of Hecuba, is characterised by Homer as an aged, wise, and eloquent counsellor, holding the same position among the Trojans which Nestor occupied among the Greeks. Tradition told, that having escaped from the sack of his native city, he led a band of exiles, who wandered to the head of the Adriatic and founded the city of Patavium. So Virgil,

> Antenor potuit, mediis elapsus Achivis,
> Illyricos penetrare sinus atque intima tutus
> Regna Liburnorum, et fontem superare Timavi,
> Unde per ora novem vasto cum murmure montis
> It mare proruptum et pelago premit arva sonanti;
> Hic tamen ille urbem Patavi, sedesque locavit
> Teucrorum, et genti nomen dedit, armaque fixit
> Troia, nunc placida compostus pace quiescit. Æ. I. 242.

Of these three, Antenor alone is expressly said, by Homer, to have urged the propriety of ending the war by the surrender of Helen. Il. VII. 351.

> Δεῦτ' ἄγετ' Ἀργείην Ἑλένην καὶ κτήμαθ' ἅμ' αὐτῇ
> δώομεν Ἀτρείδῃσιν ἄγειν.

Whence Horace, Ep. I. ii. 9.

> Antenor censet belli præcidere causam.

Quintus Calaber makes Polydamas recommend the same policy.

95. (*Censeat.*) *Censeat*, taken in conjunction with *consule*, accords better than *suadeat* with the ordinary technical phraseology of the Roman Senate, although both verbs are used.

97. (*Rudimentum.*) Proprie est, primum rudium tironum in armis exercitium, deinde cuiusvis rei quam aggredimur initium. R.

98. *Caussa* locutio est forensis, significans ὑπόθεσιν sive negotium de quo in iudicio disceptatur per litem adversariorum. *Oudendorp.*

101. (*Minor Atrides.*) Menelaus, the younger brother of Agamemnon.

105. (*Semel.*) "Once, and once for all."

107. *Certus maritus* is a true and faithful husband opposed to *incertæ nuptiæ*, which we find in Ter. And. V. i. 11, in the sense of unstable.

112. (*Solibus,*) *soles* poetæ dicunt plurali numero pro vehementi solis calore. R, who quotes Ov. Met. I. 434.

Ergo ubi diluvio tellus lutulenta recenti
Solibus ætheriis altoque recanduit æstu.

and Hor. Ep. I. xx. 24, where the poet describes himself as

Corporis exigui, præcanum, solibus aptum.

113. (*Recolo,*) i. e., in memoriam revoco, animo repeto. Sic. Cic. Phil. XIII. 20.

Quæ si tecum ipse recolis, æquiore animo et maiore consolatione moriere. R. The word being somewhat uncommon, gave rise to a multitude of glosses which have crept into the text of different MSS. See various readings.

(*Germana.*) Cassandra, the daughter of Priam and Hecuba, who received from Apollo the gift of prophecy, to which was added the curse that her predictions should never be believed.[1] On the partition of the spoil of Troy, she fell to the lot of Agamemnon, and, on his return home, shared his fate, being murdered by Clytemnestra and her paramour Ægisthus.[2] She plays a prominent part in the noblest production of the Grecian drama, the Agamemnon of Æschylus. The story of her prophetic powers is unnoticed by Homer.

114. (*Diffusis...comis.*) Quod est furentis; nam in furorem rapiuntur vates, si vaticinantur. The best commentary is the description given by Virgil of the Sibyl when possessed by the God. Æ. VI. 45.

Ventum erat ad limen, quum virgo, Poscere fata
Tempus, ait; deus, ecce deus! Cui talia fanti
Ante fores, subito non vultus non color unus,
Non comtæ mansere comæ; sed pectus anhelum,
Et rabie fera corda tument, maiorque videri,
Nec mortale sonans, afflata est numine quando
Iam propiore dei.

115. (*Litora...aras.*) A proverbial expression applied to those who waste their toil in endeavouring to effect what can never be accomplished. So Ov. T. V. iv. 47.

Plena tot ac tantis referetur gratia factis;
Nec sinet ille tuos litus arare boves.

and Juvenal, speaking of the perseverance of unrewarded men of letters,

Nos tamen hoc agimus, tenuique in pulvere sulcos,
Ducimus et litus sterili versamus aratro. S. VII. 48.

[1] Apollodor. III. 12. 5. [2] Hom. Od. xi. 405.

117. (*Venit,*) i. e., *veniet.* This is peculiarly the style of prophets who behold, as it were, the events they describe actually passing before their eyes as they pour forth the prediction. So the oracular response of Faunus—

> O mea progenies, thalamis neu crede paratis,
> Externi *veniunt* generi......... Virg. Æ. VII. 98.

Graia iuvenca is the type under which Cassandra shadows forth Helen in the dark language of prophecy.

119. (*Obscœnam puppim.*) The true meaning of *obscœnus* is *ill-omened,* and it seems certain that it is connected with *scævus,* i. e. *sinister* (σκαιός), thus Virg. G. I. 470, describing the prodigies which preceded and followed the death of Cæsar.

> Tempore quamquam illo tellus quoque et æquora ponti,
> Obscœnique canes, importunæque volucres
> Signa dabant.

and in Æ. XII. 876. Juturna exclaims, on seeing the Dira in the shape of a bird, which Jupiter had sent "inque omen Iuturnæ occurrere iussit,"

> Iam, iam linquo acies, ne me terrete timentem
> Obscœnæ volucres—

hence, it sometimes means simply *loathsome,* and in that sense is applied twice in Æ. III. 241, 262, to the Harpies.

121. (*In cursu,*) i. e., in medio cursu, in ipso furoris impetu, "while her frenzy was in mid career."

Imperaverat Priamus, ut quoties Cassandra solveret os in oracula, toties eam famulæ coercerent ut insanam. Meminit Lycophron et eius interpres. *Parrhasius.* If we read *incursu,* it will mean "the attendants rushing in" or, "rushing upon her."

126. (*Socios...deos.*) Deos coniugales intelligit. *Heins.*

128. (*Nescio quis Theseus.*) Œnone, ut mulier peregrina, fingit, se non satis nosse Theseum. R. The story, as narrated by Apollodorus,[1] is simply this. The fame of Helen's beauty being bruited abroad over Greece, Theseus, assisted by Pirithous, bore her away by force and transported her to Athens. He then descended to the infernal regions for the purpose of aiding his friend to carry off Proserpine.—Meanwhile Castor and Pollux made war against Athens, captured the city, recovered their sister, and, in retaliation, led prisoner to Sparta Æthra, the mother of Theseus. The details are given at length in Diodorus[2] and Plutarch.[3] Herodotus[4] also refers to the invasion of

[1] Lib. III. 10, 7. [2] Lib. IV. lxiii. [3] In his life of Theseus. [4] Lib. IX. lxxiii.

Attica by the Tyndarids on account of Helen. Some critics cavil at the epithet *iuvene*, in v. 129, since they ingeniously calculate that Theseus, at the period in question, must have been at least fifty years old. Were this a grave history we might entertain the objection—but when urged against a poet who is celebrating a mythical hero and a legendary tale, it is sheer nonsense.

135, 137. *Satyri...Faunus.* See notes on Ov. A. A. I. 542. Extracts p. 65., and on Fast. II. 267. Extracts p. 77.

136. *Quaesiĕrunt.* See "Elements of Latin Prosody," p. 105.

147. *Ordo,* Quæcunque herba potens radixque utilis ad opem medendi in toto orbe nascitur, mea est. L.

151. (*Ipse repertor.*) The train of thought is this, "It is little wonderful that I, though skilled in the healing art, should be unable to minister to my own diseased heart, since even the God of Medicine, Apollo himself, became a shepherd and fed the herds of Admetus, when wounded by the shafts of Love."

Ovid here follows Callimachus and Rhianus the Thracian, in assigning love as the cause of the sojourn of Apollo upon earth in the guise of a herdsman, the former when enumerating the attributes and titles of the deity, thus sings,

> *Φοῖβον καὶ Νόμιον κικλήσκομεν, ἐξέτι κείνου*
> *'εξότ' ἐπ' Αμφρυσῷ ζευγίτιδας ἔτρεφεν ἵππους*
> *ἠΐθεου ὑπ' ἔρωτι κεκαυμένος 'Αδμήτοιο.*

The more common legend, as given by Euripides and Apollodorus, told that Jove having destroyed Æsculapius, Apollo, in vengeance, slew the Cyclopes (or their sons) who had forged the thunderbolts, and was sentenced by the King of heaven to serve as bondsman to a mortal for the space of a year. He accordingly entered the service of Admetus, son of Pheres, king of Pheræ in Thessaly, and tended his cattle on the banks of the river Amphrysus, whence Ovid A. A. II. 239.

> Cynthius Admeti vaccas pavisse Pheræas
> Dicitur, et parva delituisse casa.

and Virgil, at the beginning of the third Georgic,

> Te quoque, magna Pales, et te memorande canemus
> *Pastor ab Amphryso.*

A third account, that of Alexandrides the Delphian, assigned the slaughter of the Python as the cause of the punishment of Apollo.

The whole of these tales, and the authorities for them, will be found enumerated in the Scholium on the first line of that most touching of dramas, the Alcestis of Euripides.

152. (*A nostro.*) *A* hic ponitur pro *post.* Sensus est, Phœbus, postquam me amavit, etiam Alcestida amavit. *B.*

Burmann has totally mistaken the meaning of these words. Loers correctly observes that there is no hint given by any ancient author that Apollo ever cherished a passion for Alcestis the wife of Admetus. The preposition *a* in this, as in many similar passages, signifies not *after*, but indicates the *cause* of some effect described, e. g.

> Non ego Tydides, *a quo* tua saucia mater. Ov. R. A. 5.
> Imus ad insignes Urbis *ab* arte viros. Ov. T. IV. x. 16.
> Languida lætitiâ solvar *ab* ipsa meâ. Ov. Her. XIII. 116.

Lastly, *nostro igne* is not here equivalent to *igne nostri.* We must translate then not as Burmann would have it,

"And was smitten with love for Alcestis after his passion for me." but "And was smitten by the same passion which now consumes me."

OVID. HEROIDES. EPISTLE XIII.

INTRODUCTION.

THIS Epistle is supposed to be addressed by Laodamia, daughter of Acastus, to her husband Protesilaus, who, having determined to take part in the expedition against Troy, had repaired to Aulis in Bœotia, which is named by Homer as having been the gathering place of the Grecian fleet. Later poets told that the ships were long detained in that harbour by an adverse wind, raised by Artemis in vengeance for the death of a consecrated stag slain by Agamemnon, and that they were unable to set forth till the wrath of the goddess was at length appeased by the sacrifice of Iphigenia, daughter of the guilty chief.

Protesilaus, son of Iphiclus, son of Phylacus, is mentioned by Homer (Il. B. 695,) as the chief who led against Troy, in forty dark ships, the men of Phylace, Pyrasus, Antron and Pteleus—Thessalian towns lying

round the Pagasæan Gulf. As he was leaping from his bark, far the foremost of all the Achæans, he was slain by a Dardanian warrior, leaving behind him in Phylace a sorrowing spouse. He is named cursorily in some other passages of the Iliad. The legend, as embellished by subsequent poets, is thus briefly narrated in the compilation which bears the name of the *Fables of Hyginus*.

Achivis fuit responsum, qui primus litora Troianorum attigisset, periturum. Cum Achivi classes applicuissent, ceteris cunctantibus, Iolaus Iphicli et Diomedeæ filius primus e navi prosilivit, qui ab Hectore confestim est interfectus; quem cuncti appellarunt Protesilaum, quoniam primus ex omnibus perierat. Quod uxor Laodamia Acasti filia cum audisset eum periisse, flens petit a diis, ut sibi cum eo tres horas colloqui liceret: quo impetrato, a Mercurio reductus, tres horas cum eo colloquuta est. Quod iterum cum obisset Protesilaus, dolorem pati non potuit Laodamia. FAB. CIII.

The slayer of Protesilaus who, by Homer, is simply called Δάρδανος ἀνὴρ, is here said to have been Hector; and so the story is told by Ovid, when describing the arrival of the Grecian host before Troy.

> Hostis adest, prohibent aditu, litusque tuentur
> Troes, et Hectorea primus fataliter hasta,
> Protesilae, cadis. Metam. XII. 66.

Different authors gave the glory to different champions, enumerated by the Scholiast on Homer, among whom we find Æneas. The assertion, that the name borne by Protesilaus before his death was Iolaus, meets with little countenance from ancient writers.

Ausonius, indeed, derives the appellation from πρῶτος ὀλέσθαι, but takes it for granted that he bore it from his birth.

> Protesilae, tibi nomen sic fata dederunt,
> Victima quod Troiæ prima futurus eras. EPIG. XX.

and in his Epitaphia Heroum, XII.

> Fatale adscriptum nomen mihi Protesilao:
> Nam primus Danaum bello obii Phrygio,
> Audaci ingressus Sigeia litora saltu,
> Captus pellacis Laertiadæ insidiis.
> Qui, ne Troianæ premeret pede litora terræ,
> Ipse super proprium desiliit clypeum.
> Quid queror? hoc letum iam tunc mea fata canebant,
> Tale mihi nomen quum pater imposuit.

Propertius alludes to that part of the tale, according to which Protesilaus is said to have been permitted to return to life for a brief space that he might again behold his widowed bride.

Illic Phylacides iucundæ coniugis heros
  Non potuit cœcis immemor esse locis:
Sed cupidus falsis attingere gaudia palmis,
  Thessalis antiquam venerat umbra domum. I. xix. 7.

and Lucian, who introduces the hero in two of his Dialogues of the Dead, represents Pluto as granting him leave of absence for a whole day, which serves to explain Statius Silv. II. vii. 121.

Unum, quæso, diem deos silentum
Exores; solet hoc patere limen
Ad nuptas redeuntibus maritis.

In the poem of Catullus, addressed to Manlius, much of which seems to be imitated from some writer of the Alexandrian School, there is a beautiful digression on the bereavement of Laodamia: it is there said that the gods in wrath deprived her of her lord, because the nuptials had been celebrated with impious haste before the fitting sacrifices had been duly offered.

Quam ieiuna pium desideret ara cruorem
  Docta est amisso Laodamia viro.

Finally, we remark that Virgil associates Laodamia in the realms of Pluto with the unhappy dames, whose death was caused by love.

1. Ordo verborum est, "Amans Laodamia mittit salutem viro Æmonio, et optat eo ire quo mittitur salus, hoc est, epistola." *Micyllus.* The interpretation of Crispinus is more simple and, in every respect, preferable. "Amans Æmonis Laodamia mittit salutem Æmonio viro et optat (i. e., cupit) eam salutem pervenire quo mittitur." Compare. Ov. E. ex P. III. ii. 1.

Quam legis a nobis missam tibi, Cotta, salutem,
  Missa sit ut vere, perveniatque, precor.

also Her. XVIII. 1.

Mittit Abydenus, quam mallet ferre, salutem.

2. (*Æmonis Æmonio.*) Æmonia was an ancient name of Thessaly, and hence *Æmonius* is used by the poets as equivalent to *Thessalian.* Thus *Æmonia puppis,*[1] *Æmonius iuvenis,*[2] *Æmonium hospitium,*[3] *Æmonidae,*[4] are used to indicate the ship Argo, Iason, and the Argonauts; while *Æmonius heros,*[5] *Æmonii equi,*[6] *Æmonia cuspis,*[7] &c., are periphrases for Achilles, his horses and spear.

[1] Ov. A. A. I. 6. [2] Met. VII. 132. [3] Prop. I. xv. 20. [4] Val. Flacc. IV. 506. [5] Ov. Amor. II. ix. 7. [6] Prop. II. viii. 38. [7] II. i. 63. Horace too speaks of

Venator in campis nivalis=Æmoniæ....C. I. xxxvii. 19.

6. (*Sævis utile tempus aquis,*) i. e., tempus aptum tempestatibus. L.

12. (*Solvor,*) sc. invita, non ipsa me solvo. L.

15. (*Boreas.*) Protesilaus was about to sail from Thessaly to the rendezvous of the Grecian fleet at Aulis. Hence Boreas would be a fair wind.

23, 24. Compare Ov. Met. x. 457.

> Iamque fores aperit iam ducitur intus, at illi
> Poplite succiduo genua intremuere.... .

also Stat. Theb. IV. 324,

> Poplite succiduo resupinum ac pæne cadentem.

and Plaut. Curcul. II. iii. 30.

> *Phæd.* Quid tibi 'st? *Curc.* Tenebræ oboriuntur; genua inedia succidunt.

25. (*Acastus.*) Acastus, the father of Laodamia, is usually identified with Acastus, son of Pelias, king of Thessaly. He was one of the Argonauts, and subsequently drove Jason and Medea from Iolcos, after they had compassed the death of his sire. Various other exploits of this hero are enumerated by Apollodorus and others, but they possess no particular interest.

29. *Reditt.* See "Elements of Latin Prosody," p. 110.

30. (*Momordit,*) i. e., dolore affecit. R., who quotes Ov. Amor. II. xix. 43.

> Mordeat ista tuas aliquando cura medullas.

the same figure is very common in English.

33. (*Bicorniger.*) Bacchus, who is frequently represented in ancient works of art with two horns, the emblem of power among eastern nations.

(*Pampinea hasta.*) The *thyrsus*, the sacred gestamen of Bacchus and his votaries. It was a long rod, like a spear-shaft, wreathed round with ivy and vine branches, and terminated by a pine cone. Compare Ov. Amor. III. xv. 17. The poet is announcing his determination to devote himself to the drama,

> Corniger increpuit thyrso graviore Lyæus,
> Pulsanda est magnis area maior equis.

and Met. III. 666.

Ipse, racemiferis frontem circumdatus uvis,
Pampineis agitat velatam frondibus hastam.

By some of the Latin writers the thyrsus was considered as a spear concealed in ivy, or having the point covered with a cone. Thus Catull. LXIV. 257.

Horum pars tecta quatiebant cuspide thyrsos,

and Seneca H. F.

Tectam virenti cuspidem thyrso ferens,

but this was not an idea entertained by the Greeks, nor indeed by the Romans, generally.[1]

35. (*Matres Phylaceides.*) *Phўlaceis* is a feminine adjective formed from *Phylace.* Four towns bore this name, one in Thessaly, a second in Macedonia, a third in Epirus, and a fourth in Arcadia; of these, the first was the abode of Protesilaus and Laodamia. Hence, the shade of Protesilaus is called by Statius (Silv. V. iii. 273) *Phylaceis umbra,*

Si lux una retro Phylaceida retulit umbram,

and Laodamia is termed by Ovid (Trist. V. xiv. 39) *coniux Phylaceia.*

Cernis, ut Admeti cantetur, ut Hectoris uxor,
  Ausaque in accensos Iphias ire rogos?
Ut vivat fama coniux Phylaceia, cuius,
  Iliacam celeri vir pede pressit humum.

On the other hand, *Phўlacides* is a patronymic for Protesilaus, formed from *Phylacus* his grandsire. e. g. Ov. A. A. II. 355.

Penelopen absens sollers torquebat Ulixes,
  Phylacides aberat, Laodamia, tuus.

and III. 17.

Respice Phylaciden, et quæ comes isse marito
  Fertur, et ante annos occubuisse suos.

and the lines from Prop. I. xix., quoted in the introduction to this epistle. See also Extracts p. 61 line 41.

Heinsius proposes to read in the line before us *matres Phylleides,*

[1] See an interesting dissertation on the thyrsus in Donaldson's New Cratylus, p. 397.

deriving *Phylleis*, a word which is found in no Latin author, from *Phyllus*, another Thessalian town, near Iolcos, celebrated for its flocks.

> Aptior armentis Midea pecorosaque Phyllos.—*Stat. Theb.* IV. 45.

36. (*Sinus.*) See note on Ep. V. v. 71.

37. (*Saturatas.*) *Lana* sæpe dicitur *colorem bibere* vel *sorbere*, quæ vero plene et penitus tincta est, proprio verbo dicitur *saturari*. R.

Murex, *Ostrum*, *Buccina*, *Conchylium*, *Purpura*, are the names of shell-fish from which the red liquor, which formed the principal ingredient of the purple dye, was obtained, and hence, each of these words, and the adjectives formed from them, are used for the dye itself.

43. *Dyspari*, if not the true reading, deserves to be so, being infinitely superior to *Dux Pari*. It is the Homeric Δύσπαρι, i. e., *O male et infelix Pari*, which occurs Il. III. 39. xiii. 769.

> Δύσπαρι, εἶδος ἄριστε, γυναιμανὲς, ἠπεροπευτὰ,

to which the Euripidean αἰνόπαρις is equivalent. Hec. 925.

> Ἰδαῖόν τε βούταν αἰνόπαριν κατάρᾳ=διδοῦσ'

45. (*Tænariæ,*) i. e., Laconian. See note on Tibull. III. iii. 14. p. 212

48. (*Flebilis,*) i. e., lacrimarum causa. So Amor. II. i. 32.

> Raptus et Hæmoniis flebilis Hector equis.

and Hor. C. I. xxiv. 10.

> Nulli flebilior quam tibi, Virgili.

50. (*Reduci,*) i. e., "bringing back." So Sab. Ep. I. 78.

> Iam reduci solvens debita vota Iovi.

it is more frequently used in the sense of "brought back" or "returned," as below, 115.

> Quando ego, te reducem cupidis amplexa lacertis.

(*Det arma Iovi.*) Veteres artem, quam factabant, desinentes, eius instrumenta Diis dedicabant. Et sic milites, confecto bello, quæ gesserant arma, in templis suspendebant. R., who quotes Ov. T. IV. viii. 21.

> Miles, ut emeritis non est satis utilis armis,
> Ponit ad antiquos, quæ tulit arma, Lares.

So Hor. Ep. I. 1. 5. of the retired gladiator.

.........................Veianius, armis
Herculis ad postem fixis, latet abditus agro.

and in C. III. xxvi, when describing himself as superannuated.

53. (*Ilion, &c.*) See note on Ov. Amor. I. xv. 10. Extracts p. 58.

57. (*Spectabilis,*) dignus qui spectetur, ut *amabilis* dignus qui ametur.

59. (*Facito dicas,*) i. e., "Fail not to repeat."

60. Burmann has *quotaquæque sui?* i. e. "Paris came attended by a powerful fleet and retinue, and yet what proportion did they bear to the whole resources of the kingdom," if we read, as in the text, *quota quemque sui?* it makes the proposition general, "and yet how small a proportion of the whole force of a kingdom is wont to attend a prince upon such an occasion." R. reads *quotaquæque sui*, without an interrogation and explains it, "omnes cives sui," which is nonsense.

61. (*Consors Ledæa gemellis.*) The *gemelli* are Castor and Pollux, twin sons of Leda, and brothers of Helena and Clytemnestra. *Consors* is frequently applied by Ovid in an extended signification to brothers and sisters. The student may consult Met. VIII. 444. XIII. 663. Her. III. 46.

65. Observe the sibilation in this line, which would seem to indicate that the Roman ear was not very delicate in these matters.

68. (*Hectoras,*) h. e. multos viros fortes qualis Hector. R. So Sueton. Cæs. I. "Cæsari multos Marios inesse."
In like manner, Cicero has *Thucydidas* and Mart. VIII. lvi. 5.

Sint Mæcenates, non deerunt, Flacce, Marones.

It is a very common English idiom.

74, 75. The authenticity of these two lines has been called in question in consequence of their being omitted in several MSS. Moreover, *sibi* is startling where we should have expected *illi*, but this difficulty may be explained by supposing that the speaker puts himself, in fancy, in the place of Menelaus; we find the same thing in Martial. Ep. V. lxxvi.

Profecit poto Mithridates sæpe veneno,
Toxica ne possent sæva nocere sibi.

(*Si......fas est.*) "If it be the will of heaven," *fas* properly denotes divine law, while human institutions are called *iura*.

74. (*Ut rapiat Paridi.*) Perinde ac si scripsisset *a Paride*. R. So Ov. Met. XIII. 772.

Terribilem Polyphemon adit, Lumenque, quod unum
Fronte geris media, rapiet tibi, dixit, Ulixes.

76. After this line we find in one MS. the following hexameters.

Hostis et invadat thalamos Helenamque reducat,
Ictibus adversis poscat sua munera fortis.

and in another, the couplet

Ictibus adversis poscat sua munera fortis,
Hostibus e mediis nupta petenda viro est.

77. (*Vivere pugna,*) h. e. da operam ut vivas. R. *Pugnare* frequently signifies *to struggle, to make an effort to attain some object,* and in this sense it is construed with the infinitive by the poets, as in the passage before us. So again Ov. R. A. 122.

Pugnat in adversas ire natator aquas,

but in Silius XI. 403, with the peculiar meaning "to struggle against."

Nec pudeat picto fultum iacuisse cubili,
Nec crinem Assyrio perfundere pugnet amomo.

86. (*Substitit.*) Pro infausto enim omine accipi potuisset, si ipsa abeuntem et valedicentem revocasset, retinere tentasset. Erant enim veteribus verba sic temere enuntiata ominosa. L.

88. (*Offenso limine.*) No omen was considered more fatal than to stumble over the threshold when setting forth upon a journey, or going in and out upon serious business. For this reason a bride was always carried over the threshold, both when she left the house of her parents and when she entered that of her husband. Thus Ov. Amor. I. xii. 3. on receiving an unpropitious answer to a billet-doux.

Omina sunt aliquid—modo cum discedere vellet,
Ad limen digitos restitit icta Nape.
Missa foras iterum limen transire memento
Cautius; atque alte sobria ferre pedem.

again Trist. I. iii. 55, when describing the night he left Rome as an exile.

Ter limen tetigi: ter sum revocatus: et ipse
Indulgens animo pes mihi tardus erat.

And Tibullus I. iii. 19.

> O! quoties, ingressus iter, mihi tristia dixi
> Offensum in porta signa dedisse pedem!

91. (*Ne sis animosus.*) "Be not too forward," "too rash." *Animosus* signifies, properly, *full of spirit*, and therefore *brave, intrepid;* so Ov. T. IV. vi. 3.

> Tempore paret equus lentis animosus habenis.

and Ov. Her. VIII. 3.

> Pyrrhus Achillides animosus imagine patris.

97. (*Mille,*) used indefinitely. The exact number given by Homer is 1186.

98. (*Fatigatas,*) i. e., remis aliorum.

100. If we read *properas*, the meaning will be, "the land to which you are hastening is not your native land." If *properes*, "you have no native land to which you can hasten," as in Hor. C. I. xiv. 9.

> ... . Non tibi sunt integra lintea
> Non Di, quos iterum pressa voces malo.

The latter sense is manifestly quite inapplicable here.

104. (*Venis*) is here nearly equivalent to *es*. "By night and by day alike you are a source of unceasing sorrow to me."

106. "Whose neck is supported by a husband's arms."

107. (*Aucupor...somnos,*) i. e., cum cupiditate capto—me trado somnis. L. *Aucupor*, properly, *to watch eagerly*, as a bird-catcher for his prey—and, hence, *to seize eagerly*.

111. (*Simulacra.*) "I pay homage to the visions of the night," i. e., I offer sacrifices in order to propitiate the nocturnal deities by whom these ill-omened dreams (described in the preceding couplet) were sent, and so to avert the evil they threaten. This is illustrated by Ov. Her. IX. 39.

> Me pecudum fibræ, simulacraque inania somni,
> Ominaque arcana nocte petita movent.

and XIX. 193.

> Nec minus hesternæ confundor imagine noctis
> Quamvis est sacris illa piata meis.

114. (*Surgere.*) "To blaze up."

116. Mihi vix latinum videtur *solvi a lætitia* pro *in lætitiam* quare ego *tristitia* præferrem. B. *A*, here, signifies *in consequence of* "faint through joy."

121. (*Narrantia verba,*) h. e., verba narrantis. R., who quotes

Fictaque sacra facit, dicitque precantia verba. Ov. Her. xi. 69.

129. (*Suam.*) Referring to the legend, that the walls of Troy were the work of Neptune and Apollo.

133. (*Turpis,*) hoc loco ad mores non ad formam refertur. *Ciofanius.*

134. (*Inachiæ nates.*) Inachus, the tutelary god of the stream which bore the same name, and his son Phoroneus were the personages to whom the inhabitants of Argolis considered themselves indebted for a knowledge of the useful arts and the establishment of social order. Hence *Inachius* became equivalent to *Argivus* and so to *Græcus.* The patronymic *Inachides* is applied by Ovid both to Epaphus whom Io daughter of Inachus bore to Jove, and also to a more remote descendant, the hero Perseus, son of Jupiter and Danae.

135. The common reading is "*Sed quid egō revoco,*" &c., but R. justly remarks, "Aureæ ætatis poetæ ultimam syllabam in *ego* aut corripiunt aut elidunt, nunquam producunt. Quod argumento est, hunc versum aliquid vitii traxisse. Et multum variant in eius lectione libri veteres." The whole question, with regard to the quantity of *ego*, is fully discussed in "Elements of Latin Prosody," p. 60.

135. (*Omen.*) Mali ominis habebatur, abeuntem aliquem ab itinere revocare aut retinere. L.

137. (*Troadas invideo.*) Heinsius, offended by what appeared to him a solecism, conjectures *Troasin* the Greek dative plural. Such forms were undoubtedly used by the Latin poets, for we find *Dryasin* and *Hamadryasin* in Propertius, *Arcasin* is recognised by Martianus Capella, and many editors follow Heinsius in reading *heroisin,* in Ov. T. V. v. 43, and *Lemniasin,* in Ov. A. A. III. 672.

Moreover, one MS. has *Troas invideo,* and we may easily account for the *in* being dropped, since the next word begins with that syllable. The only question is, whether it is necessary to have recourse to any emendation. Such verbs as *invideo, noceo, inservio,* &c., were construed with the accusative by Attius, Pacuvius, Plautus and other early dramatists, but it may be fairly doubted whether the poets of the Augustan age would allow themselves such a license even as an archaism. In prose it was certainly inadmissible. Cicero adverts to this very point in Tusc. Disp. III. 9. He is defending the use of the

word *invidentia*, which he had coined to signify *envy*. "Ab *invidendo* autem *invidentia* recte dici potest, ut effugiamus ambiguum nomen *invidiæ*: quod verbum ductum est a nimis intuendo fortunam alterius, ut est in Melanippa

Quisnam florem liberûm invidit meûm.

Male Latine videtur: sed præclare Attius. Ut enim *videre*, sic *invidere florem* rectius quam *flori*. Nos consuetudine prohibemur: poeta ius suum tenuit et dixit audacius."

For the information of students, we shall take this opportunity of pointing out the different constructions of *invideo*.

Cicero and the writers of the Augustan age use four different forms. 1. *Invidere alicui* (person or thing.) 2. *Invidere aliquam rem alicui*. 3. *Invidere virtuti, gloriæ, &c. alicuius*. 4. *Invidere alicui in aliqua re*. 5. The writers of the silver age, especially Pliny, *invidere alicui aliqua re*. 6. Lastly, Horace imitating the Greek construction of φθονεῖν, *invidere alicuius rei* sc. *alicui*. Thus,

1. Probus autem invidet nemini. Cic. Frag. Plat. Tim.
   Illi qui honori inviderunt meo. Cic. cont. Rull. II. 37.
2. Ut nobis optimam naturam invidisse videantur, qui, &c. Cic. Tusc. Disp. III. 2.
   Declarasti ...... neminem alterius, qui suæ confideret, virtuti invidere. Cic. Phil. X. 1.
3. Aliorum laudi atque gloriæ maxime invidere solet. Cic. Or. II. 51.
4. Purpuram affers Tyriam in qua tibi invideo. Cic. pro Flacc. 29.
   ... fecissem, inquit, nisi interdum in hoc, Crasso paullum inviderem. Cic. De Orat. II. 56.
5. Quousque et tibi et nobis invidebis? tibi maxima laude; nobis voluptate. Plin. Ep. II. x.
   Ac ne læta furens scelerum spectacula perdat,
   Invidet igne rogi miseris, cœloque nocenti
   Ingerit Emathiam. Lucan. VII. 797.
6. Quid multa? neque ille
   Sepositi ciceris, nec longæ invidit avenæ. Hor. S. II. vi. 83.

143. (*Producet,*) i. e., honoris causa comitabitur et prosequetur extra domum, ut recte Hubertinus. B. So Val. Flacc. V. 381.

Teque renodatam pharetris ac pace fruentem
Ad sua Caucaseæ producunt flumina Nymphæ.

144. See note on line 50.

147. Many MSS. have *galeam clypeumque resolvet*, but the arrangement which connects *resolvet* closely with *galeam* is more appropriate, since the verb applies to the helmet which was fastened on and unfastened again, rather than to the shield.

149. (*Nos,*) i. e. "We, Grecian wives, who are so far from our husbands."

151, 152. Hyginus serves as a commentary upon these lines, by narrating the tale to which they refer, with this difference, that the image in the fable is supposed not to have been moulded until after the death of Protesilaus.

Laodamia, Acasti filia, amisso coniuge cum tres horas consumsisset, quas a diis peterat, fletum et dolorem pati non potuit. Itaque fecit simulacrum æreum simile Protesilai coniugis, et in thalamis posuit, sub simulatione sacrorum, et eum colere cœpit. Fab. CIV.

155. She imagines some mysterious connection or sympathy to exist between Protesilaus and this waxen image.

162. Τὸ *ipse*, non vacat hic, quia virorum qui bello ceciderunt, cadavera in patriam ab aliis solebant referri; ut notissimum: Laodamia vero vovet, ut ipse salvus referat caput. B.

164. (*Sive...quod heu timeo,*) ἀποσιώπησις aptissima, ne ex mortis mentione infaustum omen fiat. B. Perperam. Est hæc ἀποσιώπησις vehementioris expressio doloris, quæ loci rationi aptissima, at verba *sive superstes eris* æque poterant esse ominosa. L.

OVID. AMORES. BOOK I. ELEGY XV.

1. (*Livor.*) The proper signification of this word, as defined by Pliny,[1] is *a bluish black colour*, such as is produced on the body by a bruise. Figuratively it indicates *malice*, *envy*, and, in familiar language, we still talk of men "looking black." Such expressions seem to have originated in the peculiar hue which the complexion assumes in persons of a certain temperament when under the influence of violent passion.

[1] H. N. XX. 22.

5. (*Verbosas leges ediscere.*) *Ediscere* signifies "to learn thoroughly," or "to learn off by heart," and hence, many suppose that Ovid here refers to the laws of the twelve tables which, for several ages, the Roman youth were obliged to commit to memory. Thus Cic. de Legg. II. 23. "Discebamus enim pueri XII. ut carmen necessarium: quas nemo iam discit."

In that case *verbosas* must be understood to imply that the code required *a lengthened exposition*, or gave rise to *lengthened pleadings*, since we know that the laws themselves were expressed with great brevity. It is better, however, to assign to *verbosas* its natural meaning and translate "to study deeply the wordy records of the laws," since, in later times, the framers of the Roman statutes indulged in the same tedious circumlocutions which characterise our own.

6. (*Prostituisse.*) The proper signification of this verb is "to place in front;" hence, as here, "to make an exhibition of any thing," and so "to expose for sale or hire."

9. (*Mæonides.*) Homer. An opinion prevailed very generally among the ancients that the father of Greek poetry was a native of Mæonia, or, as it was afterwards called,[1] Lydia. Of the seven illustrious cities which disputed the honor of having given him birth.

Smyrna, Chios, Colophon, Salamis, Rhodos, Argos, Athenæ

two were in Mæonia, and one in an island on its coast.

(*Tenedos.*) An island off the Troad, a little to the south of the Sigean promontory. To this, according to the authorities followed by Virgil, the Greeks retired and lay in ambush, while the wooden horse was received within the walls of the fated city. Æ. II. 21.

Est in conspectu Tenedos, notissima fama
Insula, dives opum, Priami dum regna manebant,
Nunc tantum sinus, et statio male fida carinis;
Huc se provecti deserto in litore condunt.

(*Ide...Simois.*) *Ida* is the general name given to the mountain range which sweeps round the plain of Troy. The highest peak, which by Homer is called Gargarus, rises to an elevation of more than five thousand feet. The *Simois* and *Scamander* were the two principal streams which watered the district, and between them lay the city. Modern geographers have found much difficulty in adjusting the localities of the Iliad, but the great natural features remain unchanged.

11. (*Ascræus.*) Hesiod, so called from Ascra[2], a small town of

[1] Herod. I. 7. VII. 74. [2] *Ascra* is identified by Clarke with the modern *Zagora*. Other topographers assign different sites.

Bœotia, on Mount Helicon, where his father took up his abode, having migrated from Cyme in Æolis. The poet speaks of his paternal home as a miserable village—bad in winter, oppressive in summer, and agreeable at no season.[1] To this description, Ovid refers in E. P. IV. xiv. 31.

> Esset perpetuo sua quam vitabilis Ascra
>   Ausa est agricolæ Musa docere senis.
> At fuerat terra genitus, qui scripsit, in illa:
>   Intumuit vati nec tamen Ascra suo.

The works bearing the name of Hesiod, which have descended to modern times, are

1. Ἔργα καὶ Ἡμέραι, *Works and Days*, a didactic poem, containing precepts for the husbandman, interspersed with numerous maxims relating to education, domestic economy, and morals in general. Virgil acknowledges the obligations he owed to this piece, when he declares in his Georgics (II. 176.)

> Ascræumque cano Romana per oppida carmen.

2. Θεογονία, or *Generation of the Gods*, a poem of great importance in the history of Grecian Mythology.

3. Ἀσπὶς Ἡρακλέους, *the Shield of Hercules*, containing, among other things, the history of the birth of the hero, and of his combat with Cycnus, together with a description of his shield.

Of the above, the first is generally received as the composition of Hesiod; doubts were entertained with regard to the authenticity of the second, as early as the time of Pausanias;[2] the third is considered by critics to be a mere collection of fragments, by different hands, many of them of late date.

13. *(Battiades.)* Callimachus. He was a native of Cyrene, and established himself at Alexandria, where he enjoyed the favour of Ptolemy Philadelphus. (B.C. 256.) A voluminous author both in prose and verse, he was chiefly celebrated as a writer of elegies, and was the model which Catullus and Propertius proposed to themselves in that species of composition. Some idea of his style may be formed from the little poem "De Coma Berenices,"[3] which is believed to be a very close imitation, if not a translation, of a piece by Callimachus bearing that title. The "Diræ in Ibin," usually attributed to Ovid, (see his life p. 44,) were copied from the same source as we learn from the couplet. (Ib. 55.)

> Nunc, quo Battiades inimicum devovet Ibin,
>   Hoc ego devoveo teque tuosque modo.

[1] O. et D. 257. [2] VIII. 18. IX. 31. [3] Catull. LXVI.

The portion of his works which has been preserved, consists of six hymns addressed to different deities, a collection of epigrams, and a few disjointed fragments. The patronymic Battiades is applied to Callimachus, either because the name of his father was Battus, which is uncertain, or because he was a native of Cyrene, the founder of which city was Battus, who led thither a Spartan colony from the island of Thera, about 630 B.C. The romantic legends connected with this event are well known to the readers of Herodotus and Pindar.

15. (*Sophocleo...cothurno.*) Sophocles, who, in the opinion of many, holds the first place among the Greek Tragedians, was a native of Attica, was born B.C. 495, and died B.C. 405, being younger than Æschylus and older than Euripides, with both of whom he had frequent contests for the prize. Of his numerous dramas seven only have been preserved, forming one of the proudest monuments of Athenian genius.

(*Cothurno.*) The Cothurnus was a thick-soled, high-heeled boot, worn by tragic actors to give additional height and majesty to their figures, and was a characteristic feature in their costume, just as the *soccus* or slipper distinguished the comedian. Hence, *cothurnus* and *soccus* are constantly employed as equivalent to *tragedy* and *comedy*, and in English, likewise, we talk of "heroes of the sock and buskin."

16. *Aratus*, who flourished about B.C. 260, was born at Soli, (afterwards Pompeiopolis), a sea-port town of Cilicia Campestris. He settled at the Court of Antigonus Gonnatas, king of Macedonia, under whose patronage he is said to have composed his principal work, which is still extant, a poem divided into two parts, entitled Φαινόμενα καὶ Διοσημεῖα, the materials for which were derived from the works of the renowned mathematician Eudoxus of Cnidus. It contains an exposition of the knowledge possessed by his contemporaries of astronomy and meteorology, and was held in high esteem by the ancients. We are acquainted with no less than three translations of it into Latin verse; one by Cicero, of which a few fragments remain; another by Cæsar Germanicus, a considerable portion of which has been preserved; and a third by Rufus Festus Avienus, which is entire. Virgil borrowed largely from Aratus in those portions of his Georgics which contain references to the appearances and movements of the heavenly bodies, and particularly in that section of the first Georgic which is devoted to the prognostics of the weather. This is the poem from which St. Paul quotes, in his address to the Athenians, "For in him we live, and move, and have our being; as certain of your own poets have said, *for we are also his offspring*," τοῦ γὰρ καὶ γένος ἐσμέν, part of the fifth line of the Phænomena.

18. (*Menandros.*) Menander, the most distinguished among the authors of the New Comedy, was born at Athens, B.C. 342, exhibited

his first play B.C. 321, and, after having written above a hundred dramas and gained the prize eight times, died B.C. 291, having, as some state, been drowned while bathing in the harbour of the Piræus, an event to which the author of the Ibis is supposed to allude

Comicus ut mediis periit dum nabat in undis.

The eulogium pronounced by Quinctilian deserves well to be recorded,

"Menander, qui vel unus, meo quidem iudicio, diligenter lectus, ad cuncta, quæ præcipimus, efficienda, sufficiat: ita omnem vitæ imaginem expressit: tanta in eo inveniendi copia, et eloquendi facultas: ita est omnibus rebus, personis, affectibus, accommodatus. * * * Ego tamen plus adhuc quiddam collaturum esse declamatoribus puto, quoniam his necesse est, secundum conditionem controversiarum, plures subire personas, patrum, filiorum, maritorum, militum, rusticorum, divitum, pauperum, irascentium, deprecantium, mitium, asperorum: in quibus omnibus mire custoditur ab hoc poeta decorum. Atque ille quidem omnibus eiusdem operis auctoribus abstulit nomen, et fulgore quodam suæ claritatis tenebras obduxit." I. O. X. 1.

As a commentary upon the couplet before us, in which the staple characters of the New Comedy are enumerated, we may quote Manilius V. 470.

At si quis studio scribendi mitior ibit,
Comica componet lætis spectacula ludis.
Ardentes iuvenes, raptasque in amore puellas,
Elusosque senes, agilesque per omnia servos,
Quis in cuncta suam produxit secula vitam
Doctor in urbe sua linguæ sub flore Menander,
Qui vitæ ostendit vitam, chartisque sacravit.

Of the hundred dramas nothing remains but detached fragments; we may, however, form an accurate conception of his plots and general style from Terence, all of whose plays, with the exception of the Hecyra and the Phormio, are translations or adaptations from the works of Menander.[1]

19. *(Ennius,)* noster Ennius, our own Ennius, as he was often called by his countrymen, may justly be regarded as the founder of Roman literature

Ennius ut noster cecinit qui primus amœno
Detulit ex Helicone perenni fronde coronam
Per gentes Italas hominum quæ clara clueret.[2]

[1] For other authorities, with regard to Menander, see "Theatre of the Greeks" ed. fourth p. 122. [2] Lucret. I. 119.

He was born B.C. 239, at Rudiæ, in Calabria, whence he is styled by Cicero, *homo Rudius*, and Horace refers to his poetry by the title of *Calabræ Pierides*. While a young man, he served in the army, and came from Sardinia in the train of M. Porcius Cato, (B.C. 201.) The remainder of his life was passed at Rome, with the exception of the period occupied by the campaign against the Ætolians, in which he accompanied M. Fulvius Nobilior, (B.C. 189.) He died B.C. 169, at the age of seventy, and was buried in the tomb of the Scipios, having lived upon terms of the closest intimacy with many members of that illustrious family.

> Ennius emeruit, Calabris in montibus ortus,
> Contiguus poni, Scipio magne, tibi.[1]

No portion of his writings has been preserved entire, but detached fragments to the extent of several hundred lines have been collected from quotations to be found in the Classics and the old Grammarians. His principal work was composed in Hexameter verse, a measure which he first introduced from the Greek, and consisted of a history of Rome in eighteen books, commencing with the loves of Mars and Rhea, and reaching down to his own time. It is thus described by Prop. III. iii. 5, when alluding to his own efforts.

> Parvaque tam magnis admoram fontibus ora,
> Unde pater sitiens Ennius ante bibit,
> Et cecinit Curios fratres, et Horatia pila,
> Regiaque Æmilia vecta tropæa rate:
> Victricesque moras Fabii, pugnamque sinistram
> Cannensem, et versos ad pia vota deos:
> Hannibalemque Lares Romana sede fugantes
> Anseris et tutum voce fuisse Iovem.

The subject was chosen with so much judgment, and the task executed with so much spirit, that the success was triumphant. For a long series of years his verses were read aloud to applauding multitudes both in the metropolis and in the provinces, and a class of men arose who, in imitation of the Homeristæ, devoted themselves exclusively to the study and recitation of the works of Ennius, from whom they were styled Ennianistæ. In the days of Cicero he was still considered the prince of Roman song,[2] and even Virgil was not ashamed to borrow many of his thoughts, and, it is said, not a few of his expressions. His language betrayed somewhat of the rudeness of the age in which he lived, but this was fully compensated by its lofty energy. The criticism of Ovid,

> Ennius ingenio maximus arte rudis,[3]

[1] Ov. A. A. III. 409. [2] "Summus poeta noster," Pro Balb. 22. [3] Trist. II. 259. Compare Trist. II. 424. Prop. IV. 1.

may be received as temperate and just, being free from the extravagant and unqualified praise which was lavished upon him by the antiquarians of the Augustan age, and which seems to have provoked Horace to speak somewhat disparagingly of his powers.[1]

In addition to his *Annales*, Ennius was highly distinguished as a dramatic author, he published four books of "Satiræ," a translation of the celebrated work of Euhemerus on the history of the Gods, besides Epigrams and minor pieces, the titles alone of which have been preserved.

19. (*Accius.*) Pacuvius and Accius (more accurately Attius) were the immediate successors of Ennius in tragic composition. The former was born B.C. 219, and died after B.C. 140; the latter was born B.C. 170, and died after B.C. 103. Both enjoyed a widely extended reputation among their contemporaries, and were spoken of with great enthusiasm even by the critics of the Augustan age. Horace, when complaining of the somewhat unreasonable taste for ancient compositions prevalent in his day, tells us that the comparative merits of these two formed a common subject of discussion, Ep. II. i. 55.

> Ambigitur quoties uter utro sit prior, aufert
> Pacuvius docti famam senis, Accius alti.

It is worthy of remark, that the titles of three of the tragedies of Accius, *Brutus, Decius, Marcellus*, prove that he selected the subject of his plays from the history of his own country, an example little followed by those who came after him, inasmuch as they generally had recourse to Greek originals.

(*Animosi.*) Had commentators paid attention to the lines of Horace, quoted above, they would have at once seen the true meaning of *animosi*, regarding which there have been some disputes; it is clearly equivalent to *alti*, and must be translated, "high-souled," "majestic," "sublime." See note on Ov. Her. XIII. 91, p. 242.

21. (*Varronem.*) Publius Terentius Varro, surnamed Atacinus, from the river Atax (*Aude*,) in Gallia Narbonnensis, on the banks of which he was born, about B.C. 82. He was the author of a translation or close imitation of the work of Apollonius Rhodius, on the Argonautic Expedition, of a poem on the war of Cæsar with the Sequani, and of satires, elegies, and epigrams. Of all these a few unimportant fragments only remain. He is mentioned by Horace as having failed in Satire, S. I. x. 46.

> Hoc erat, experto frustra Varrone Atacino,
> Atque quibusdam aliis, melius quod scribere possem,

[1] Compare A. P. 258. S. I. x. 53. But, on the other hand, A. P. 56.

while Propertius alludes to his elegies, II. xxxiv. 85.

> Hæc quoque perfecto ludebat Iasone Varro,
> Varro Leucadiæ maxima flamma suæ.

and the following judgment is pronounced by Quinctilian (x. 1.)

"Atacinus Varro in iis per quæ nomen est assecutus, interpres operis alieni non spernendus quidem, verum ad augendam facultatem dicendi parum locuples."

22. (*Æsonio...duci,*) i.e., Jason, the leader of the Argonauts, son of Æson King of Iolchos.

23. (*Lucreti.*) Lucretius, the author of the poem "De rerum natura," which is an exposition of the physical system of Epicurus, was born about 95 B.C., and is supposed to have died 52 B.C., in his forty-fourth year. Of his life no particulars are known. The epithet here applied by Ovid is well merited, for, notwithstanding the abstruse and technical discussions inseparable from his theme, he has lighted up his work with some of the grandest bursts of poetry to be found in any language.

24. (*Exitio terras, &c.*) Ovid seems here to refer to the words of Lucretius, V. 93.

> Principio maria ac terras cœlumque tuere,
> Horum naturam triplicem, tria corpora, Memmi,
> Tres species tam dissimiles, tria talia texta,
> Una dies dabit exitio, multosque per annos
> Sustentata ruet moles et machina mundi.

25. Virgil. Born B.C. 70. Died B.C. 19.

29, 30. *Gallus...Lycoris.*) See note on extracts from Ovid, p. 63. v. 64.

34. (*Auriferi... Tagi.*) See note on Tibullus, Eleg. III. iii. 29.

36. (*Castaliæ aquæ.*) The waters of the Castalian spring, the favourite resort of Apollo, the Muses, and the Nymphs, pour down from Parnassus through a chasm of the rifted crag, which rises perpendicularly behind Delphi, and are received in a large square bason hewn out of the marble rock.

38. (*Multus...legar.*) In this and similar expressions *multus* is equivalent to *multum*, in the sense of "frequently," "ever and anon." Compare Sall. Jug. 86.

"Marius antea iam infestus nobilitati, tum veromultus atque ferox instare." And again, c. 101.

"In operibus, in agmine, atque ad vigilias multus adesse."

39. (*Fata.*) Death, after the decrees of destiny are accomplished.

41, 42. Compare the whole of Hor. C. III. xxx., and especially

> Non omnis moriar, multaque pars mei
> Vitabit Libitinam: ....

OVID. AMORES. BOOK II. ELEGY VI.

1. Pliny[1] gives the following account of parrots. Super omnia humanas voces reddunt psittaci: quidam etiam sermocinantes. India hanc avem mittit, *sittacen* vocat, viridem toto corpore, torque tantum miniato in cervice distinctam. Imperatores salutat, et quæ accipit verba pronuntiat, in vino præcipue lasciva. Capiti eius duritia eadem, quæ rostro. Hoc, cum loqui discit, ferreo verberatur radio: non sentit aliter ictus. Cum devolat, rostro se excipit, illi innititur, levioremque se ita pedum infirmitati facit.

Statius (Silv. II. iv.) has a poem on the death of a favourite parrot, evidently suggested by the elegy before us. Persius alludes to the practice of teaching parrots to salute visitors.

> Quis expedivit psittaco suum χαῖρε?[2] Prol. Sat. 1.

2—6. These lines allude to the solemn funeral procession of a noble Roman, in which a troop of *præficæ* or hired mourning women played a conspicuous part, who chaunted the praises of the dead, beating their breasts and tearing their hair, and making every outward demonstration of extravagant grief. Thus, in a fragment of Lucilius, we read

> Mercede quæ
> Conductæ flent alieno in funere præficæ
> Multo et capillos scindunt, et clamant magis.

A band of trumpeters also was in attendance, to which we find frequent reference, for example Prop. II. xiii. 17.

> Quandocunque igitur nostros nox claudet ocellos,
> Accipe quæ serves funeris acta mei.
> Nec mea tunc longa spatietur imagine pompa,
> Nec tuba sit fati vana querela mei.

[1] H. N. X. 42. [2] A magpie was sometimes suspended over the threshold for the same purpose, thus Petron. 28, "Super limen cavea pendebat aurea, in qua pica varia intrantes salutabat."

and Persius speaking of a death caused by gluttony. S. III. 103.

> Hinc tuba, candelæ; ....

3. (*Exsequias ite.*) Exsequiæ properly denotes *a funeral procession following the bier from the mansion of the deceased to the grave or pyre; ire exsequias* is to attend such a procession. Compare Terent. Phorm. V. viii. 37.

> Exsequias Chremeti, quibus est commodum, ire, hem! tempus est.

and Silius XV. 395.

> .... Vos ite superbæ
> Exsequias animæ, et cinerem donate supremi
> Muneris officio ....

4. (*Plangite.*) See notes on Tibullus, I. vii. 28. p. 168.

7. (*Ismarii......tyranni.*) Tereus.

The substance of this celebrated tale, according to the account of Apollodorus, is as follows:—

Pandion, king of Athens, had two daughters, Procne and Philomela. Being involved in war with his neighbour Labdacus, king of Thebes, upon a boundary question, he called in to his assistance Tereus, king of Thrace, brought the war to a happy termination through his aid, and bestowed upon him his daughter Procne in marriage. The fruit of this union was a son named Itys. Tereus became enamoured of Philomela, and having gained possession of her, under the pretext that Procne was dead, shut her up and cut out her tongue that she might be unable to disclose his villany. However, by weaving certain characters upon a web, she contrived to make her misfortunes known to her sister who, having found out her place of confinement, put Itys to death, cooked his flesh and served it up as a repast for Tereus, and then took to flight accompanied by Philomela. Tereus, on discovering the horrid truth, snatched up a hatchet and pursued the fugitives, who being overtaken at Daulias in Phocis, prayed to the gods that they might be changed into birds. Accordingly Procne became a nightingale and Philomela a swallow; Tereus was also metamorphosed and turned into an Epops or Hoopoo.

There are several variations in this story as narrated by different authors, the most important among which is that the Latin poets Virgil, Horace, Ovid, and Statius concur in representing that Philomela was changed into a nightingale and Procne into a swallow.

The most ancient form of the legend is preserved in Homer Od. XIX. 518.

> As when the daughter of Pandareos sings,
> Aedon, who the greenwood brakes among
> Warbles her lay when spring returns anew.
> Perched 'mid the leafy thickness of the grove
> With many a trill she pours her long drawn notes
> Wailing her boy, her Itylus beloved,
> King Zethus' son, whom erst with brazen sword
> She slew in error.

According to the scholiast, Aedon, (i.e. nightingale), one of the three daughters of Pandareos, son of Merops, a Milesian, was married to Zethus, and bore him a son named Itylus, but being jealous of the superior fertility of Niobe, daughter of Tantalus, wife of her brother-in-law Amphion, she laid a plot for the destruction of the fairest among her children, who was named Amaleus, and was in the habit of sleeping with his cousin Itylus. She entered the chamber of the boys by night, to accomplish the bloody deed, but, mistaking their position, slew her own son. Overwhelmed with grief she implored the gods that she might cease to consort with mankind, and was accordingly transformed into the bird which bears her name.

7. (*Ismarii,*) i. e., Thracian. Ismarus was the name of one of the lateral branches of Rhodope, separating the valley of the Schœnos from the lower valley of the Hebrus, and terminating in the Ismarium Promontorium (*C. Marogna.*) Its slopes were celebrated for the wine which they produced, as early as the days of Homer, (Odyss. I. 197), and preserved their reputation in later times. Virg. G. II. 37.

> Iuvat Ismara Baccho
> Conserere, atque olea magnum vestire Taburnum.

A town *Ismarus*, is mentioned in the Odyssey (I. 40.), which belonged to the Cicones, and was taken and destroyed by Ulysses.

9. (*Devertite......in funus.*) "Turn from your path to attend the obsequies." *Devertere* signifies to turn aside from a road for the purpose of entering a lodging or place of public entertainment, and hence *deversorium* means an inn, and *deversari* to lodge with any one.

12. (*Turtur amice.*) The ancients believed that a natural friendship existed between turtle-doves and parrots. Pliny, who devotes a chapter to the innate sympathies and antipathies of animals, observes.[1]

[1] H. N. X. 74.

"Rursus amici pavones et columbæ, turtures e psittaci, merulæ et turdi &c. &c." Ovid again alludes to this idea in Her. XV. 37.

> Et variis albæ iunguntur sæpe columbæ:
> Et niger a viridi turtur amatur ave.

15. (*Iuvenis Phoceus.*) Pylades, son of Strophius king of Phocis who married one of the sisters of Agamemnon. Orestes was placed under the protection of his uncle, after being rescued from the murderous hands of Clytemnestra and Ægisthus. Pylades is represented by the Greek Tragedians as having been the firm ally and constant companion of Orestes in all his undertakings and misfortunes, and their friendship passed into a proverb.

21. (*Hebetare.*) Properly *to make blunt*, here "to dim the lustre" The figure is natural, since we always attach to light the idea of something piercing and penetrating. Hence *hebetare aciem oculorum, visus, sidera, flammas*, are common. Similarly it is applied to the other senses as well as that of sight, to taste, smell, hearing, and, finally, to the mental faculties. e. g. Ov. E. P. IV. i. 17.

> Da mihi, si quid ea est, hebetantem pectora Lethen.

i.e., blunting the keenness of the memory.

21. (*Smaragdos.*) See notes on Tibullus I. i. 51. p. 143.

22. (*Crocum* v. *Crocus.*) Saffron, made from the spikes or filaments of the common blue crocus, and much valued by the ancients as a dye, a medicine, and a perfume. The colour yielded by saffron is a reddish yellow or orange tint, and hence the epithet *ruber* used here, in Virg. G. IV. 182, and many other passages. Also *puniceus* in Ov. F. V. 317.

> Lilia deciderant, violas arere videres,
> Filaque punicei languida facta croci.

The most esteemed saffron was that yielded by Mount Corycus in Cilicia,[1] and hence it is termed by the poets *Cilissa spica.* e. g. Ov. Fast. I. 75.

> Cernis odoratis ut luceat ignibus æther,
> Et sonet accensis spica Cilissa focis.

24. (*Blæso.*) *Blæsus* seems strictly to indicate that defect in arti-

[1] The words of Pliny (H. N. XXI. 6) are "Prima nobilitas Cilico, et ibi in Coryco monte: dein Lycio, monte Olympo: mox Centurpino Siciliæ. Aliqui Phlegræo secundum locum dedere. In the 20th chapter of the same book he enumerates the various medicinal properties of saffron. For one of its applications as a perfume, see below, note on line 4 of extract from A. A. I. 101.

culation which we call *lisping*, and thus Ovid enumerates it in his list of female affectations. A. A. III. 293.

> Quid? cum legitima fraudatur litera voce,
> Blæsaque fit iusso lingua coacta sono.

while *balbus* means *stammering*, as appears from the observation of Cicero de Orat. I. 61, on Demosthenes, "...... quumque ita balbus esset, ut eius ipsius artis, cui studeret, primam literam non posset dicere, perfecit meditando, ut nemo planius esse locutus putaretur." These two words appear, however, to be occasionally confounded with each other, as in Juv. S. XV. 47.

> Adde, quod et facilis victoria de madidis, et
> Blæsis, atque mero titubantibus.

and Hor. Ep. II. i. 126,

> Os tenerum pueri balbumque poeta figurat.

Drunk men stammer—children lisp.

27. (*Coturnices*, &c.) It is well known to naturalists that quails are exceedingly irritable and pugnacious. By the Romans quail-fighting was cultivated with the same eagerness as cock-fighting by the Athenians, and our own ancestors; and even emperors themselves, did not disdain to take an interest in the combats and victories of these birds. We are told by Plutarch that one of the circumstances which led to the coolness between Octavianus and Antony, was the uniform success of the former in these contests, and we find it recorded that the son of Septimius Severus was involved in constant brawls originating in quail and cock-fights.[1]

29. (*Præ sermonis amore.*) "By reason of your love of talking," where *præ* indicates an obstacle which comes *before* an object, and so prevents it from being attained. So Cic. pro Planc. XLI. "nec loqui præ mœrore potuit," and Philipp. XIII. 9. "Quorum ille nomen præ metu ferre non poterat." Frequently, however, *præ* simply denotes *cause* and not *impediment*,[2] as in Plaut. Rud. I. ii. 85, "præ timore in genua concidit," in Stich. III. ii. 13, "præ lætitia lacrymæ præsiliunt mihi."

34. (*Graculus...auctor aquæ.*) Auctor, i.e., "harbinger," "pro-

[1] Those also who may desire to investigate the antiquities of this subject, will find the principal authorities quoted and examined in Pegge's Memoir on Cock fighting, contained in the Archæologia, Vol. III, and in the Essay of Beckmann, on Cock-fighting, in the History of Inventions. [2] See Butler's Praxis on Latin Prepositions. Cap. XXXVII.

phet," the emendation *garrulus augur*, proposed by Heinsius, is unnecessary, for although the faculty assigned here to the jack-daw is attributed by Virgil and Horace to the crow

> Tum cornix plena pluviam vocat improba voce. Virg. G.I. 388.
> ... aquæ nisi fallit augur=Annosa cornix. Hor. C. III. xvii. 12.

yet Pliny supports Ovid and informs us that when the jack-daws return home late from feeding, it is an indication of an approaching storm. H. N. XVIII. 35.

35. (*Cornix invisa Minervæ.*) In the Met. of Ov. II. 551, &c., the crow (*cornix*) in a conversation with the raven (*corvus*,) recounts her own history, declaring that she had once been the chosen bird of Minerva, but had lost the favour of the goddess in consequence of her chattering and tale-bearing propensities.

36. (*Seclis....novem.*) The popular idea with regard to the length of the crow's life is as old as Hesiod, who, in a line quoted by Plutarch, asserts

> Ἐννέα τοι ζώει γενέας λακέρυζα κορώνη.

Ausonius Eid. xviii. translates the whole fragment.

> Ter binos, deciesque novem super exit in annos
> Iusta senescentum quos implet vita virorum
> Hos novies superat vivendo garrula cornix:
> Et quater egreditur cornicis secula cervus.
> Alipedem cervum ter vincit corvus: et illum
> Multiplicat novies Phœnix, reparabilis ales.
> Quam vos perpetuo decies prævertitis ævo,
> Nymphæ Hamadryades, quarum longissima vita est.

Observe that Ausonius here fixes the full period of the life of man at ninety-six years, and supposes the γενέας ἀνδρῶν, "generations of men," in Hesiod to denote this space complete, but according to the usual acceptation of the term in the best writers Greek and Latin "a generation of men," signifies only thirty years, as when Horace exclaims Epod. XVI. 1.

> Altera iam teritur bellis civilibus ætas.

41. (*Phyllacidæ.*) Protesilaus. See p. 234. 238.

41. (*Thersites*) was the son of Agrius, brother of Æneus prince of Ætolia, and hence was first cousin to Tydeus and Meleager, and first cousin once removed to Diomede. Homer represents him as the most loathly in form and the most base in spirit of all the Grecian host who warred against Troy.

54. *Phœnix.* Few animals, real or fabulous, have enjoyed the celebrity of the Phœnix. Its history and imaginary attributes have afforded a theme to poets in every age, and in our own and many other languages its name has passed into a proverb. By the fathers of the church it was frequently brought forward as an illustration of the doctrine of the resurrection, and it appears on the coins of several Roman Emperors, sometimes as a symbol of their own apotheosis, sometimes as an emblem of the renovation of the world and the revival of the golden age under their benignant sway.[1] It may be interesting to quote some of the most important passages in the classics, which embody the ideas generally entertained by the ancients regarding this bird.

Our oldest authority[2] is Herodotus who, in his description of Egypt and its wonders, tells us that there is a sacred bird called the Phœnix which, however, he had never seen except in a painting. Judging from this, he continues, it must resemble an eagle in form and size, the wings being partly golden coloured partly red. According to the account of the Heliopolitans, it visits them once in five hundred years under the following circumstances. Its father being dead, it forms a solid ball of myrrh as large as it can carry, and then hollowing it out places its father in the cavity and plasters up the hole, by which he was introduced, with fresh myrrh. The weight of the mass is now the same as at first. Laden with this, it wings its flight from Arabia to Egypt, and deposits its burden in the temple of the Sun.

This story is sufficiently marvellous, and even Herodotus expresses his incredulity, but it will be observed that nothing is said here of the young Phœnix springing from the mouldering remains of its sire, a circumstance which, in later writers, forms its grand characteristic.

The account of Ovid (Met. XV. 391) is, in all probability, derived from the later Greek writers.

> Una est, quæ reparet, seque ipsa reseminet, ales ;
> Assyrii Phœnica vocant : non fruge, nec herbis,
> Sed turis lacrimis, et succo vivit amomi.
> Hæc ubi quinque suæ complevit secula vitæ,

[1] See Spanheim de usu et præstantia numismatum Diss. V. c. 13. In addition to the authors quoted below, the student may consult Ælian. H. A. VI. 58. Athenæus XIV. 20. Mela III. 28. Stat. S. II. iv. 36. Claud. Laud. Stil. II. 417. Ep. ad. Seren. 15. Aurel. Victor de Cæs. IV. Solinus. XXXIII. and notes of Salmasius. Spanheim, as above, will supply numerous references to the Christian fathers. But every circumstance upon record, with regard to the Phœnix, has been chronicled with the most laborious precision by the author of the poem "de Phœnice," usually attributed to Lactantius. It will be found in the third volume of Wernsdorfs Poetæ Minores, with a learned introduction prefixed by the Editor.

[2] Except Hesiod, who, in a fragment quoted above, mentions the Phœnix as living nine times as long as the raven, or nine hundred and seventy-two generations of men. Observe that the expression "reparabilis avis," in the translation of Ausonius, has nothing to correspond to it in the Greek poet.

Ilicet in ramis, tremulæve cacumine palmæ,
Unguibus, et pando nidum sibi c nstruit ore.
Quo simul ac casias, et nardi leni aristas,
Quassaque cum fulva substravit c nnama myrrha;
Se super imponit, finitque in odo ibus ævum.
Inde ferunt, totidem qui vivere d beat annos,
Corpore de patrio parvum Phœnica renasci.
Quum dedit huic ætas vires, onerique ferendo est,
Ponderibus nidi ramos levat arbor s altæ,
Fertque pius cunasque suas, patri mque sepulcrum,
Perque leves auras Hyperionis urbe potitus,
Ante fores sacras Hyperionis æde reponit.

Next we have the description of Pliny H. N. X. 2.

Æthiopes atque Indi, discolores maxime et inenarrabiles ferunt aues et ante omnes nobilem Arabia phœnicem: haud scio an fabulose, unum in toto orbe, nec visum magnopere. Aquilæ narratur magnitudine, auri fulgore circa colla, cetera purpureus, cæruleam roseis caudam pennis distinguentibus, cristis fauces caputque plumeo apice cohonestante. Primus atque diligentissimus togatorum de eo prodidit Manilius, Senator ille maximis nobilis doctrinis doctore nullo: neminem extitisse qui viderit vescentem: sacrum in Arabia Soli esse, vivere annis DCLX. senescentem casia thurisque surculis construere nidum, replere odoribus, et superemori. Ex ossibus deinde et medullis eius nasci primo ceu vermiculum: inde fieri pullum: principioque iusta funera priori reddere, et totum deferre nidum prope Panchaiam in Solis urbem, et in ara ibi deponere. Cum huius alitis vita magni conversionem anni fieri prodidit idem Manilius iterumque significationes tempestatum et siderum easdem reverti. Hoc autem circa meridiem incipere, quo die signum Arietis Sol intraverit. Et fuisse eius conversionis annum prodente se P. Sicinio, Cn. Cornelio Consulibus,[1] ducentesimum quintum decimum. Cornelius Valerianus Phœnicem deuolasse in Ægyptum tradit, Quinto Plautio, Sexto Papinio Consulibus.[2] Allatus est et in urbem, Claudii Principis Censura, anno urbis DCCC. et in comitio propositus, quod actis testatum est, sed quem falsum esse nemo dubitaret.

Last of all, we may give the words of Tacitus (Annal. VI. 18) who, it will be seen, seems to have entertained no doubts of the existence of the Phœnix:—

Paulo Fabio, Lucio Vitellio,[3] consulibus, post longum sæculorum ambitum avis phœnix in Ægyptum venit, præbuitque materiam doctissimis indigenarum et Græcorum multa super eo miraculo disserendi; de quibus congruunt, et plura ambigua sed cognitu non absurda, promere libet; sacrum soli id animal, et ore ac distinctu pinnarum a ceteris

[1] B. C. 97. [2] A. D. 36. [3] A. D. 34.

avibus diversum, consentiunt qui formam eius definiere; de numero annorum varia traduntur; maxime vulgatum quingentorum spatium: sunt qui asseverent, mille quadringentos sexaginta unum interici, prioresque alites Sesoside primum, post Amaside dominantibus, dein Ptolemæo qui ex Macedonibus tertius regnavit, in civitatem cui Heliopolis nomen advolavisse, multa ceterarum volucrum comitatu novam faciem mirantium: sed antiquitas quidem obscura: inter Ptolemæum ac Tiberium minus ducenti quinquaginta anni fuerunt; unde nonnulli falsum hunc phœnicem neque Arabum e terris credidere; nihilque usurpavisse ex his quæ vetus memoria firmavit: confecto quippe annorum numero, ubi mors propinquet, suis in terris struere nidum, eique vim genitalem affundere, ex qua fetum oriri; et primam adulto curam sepeliendi patris; neque id temere, sed sublato murrhæ pondere tentatoque per longum iter, ubi par oneri, par meatui sit, subire patrium corpus inque solis aram perferre atque adolere. hæc incerta et fabulosis aucta: ceterum aspici aliquando in Ægypto eam volucrem non ambigitur.

54. (*Unica semper avis.*) Unicus is properly applied, as here, to an object which stands alone, to which no parallel can be found. Thus "unicus filius" is "an only son." Archimedes is designated by Livy (xxiv. 34) as "unicus spectator cœli et siderum," because he stood alone (i. e., preeminent) among the astronomers of his time; and, again, in XXXIII. 21, it is said of Attalus "unicam fidem sociis præstitit."

OVID. AMORES. BOOK III. ELEGY IX.

1. (*Memnona.*) Tithonus, son of Laomedon, and brother of Priam, was chosen by Eos (Aurora) as her consort. The fruit of their union was Memnon, who came to the assistance of his kindred when Troy was beleaguered. He slew Antilochus, the son of Nestor,[1] and, according to later writers, fell by the hand of Achilles. A detailed account of the grief of Aurora, and of the honors conferred by Jove, at her request, upon her son, will be found in Ov. Met. XIII. 576.

[1] Od. IV. 188.

(*Mater...Achillen.*) Thetis, the sea goddess, who, although beloved of Jove, wedded the mortal Peleus.

> .... quoi Iupiter ipse
> Ipse suos Divom genitor concessit amores

and by him became the mother of Achilles.

16. (*Iuveni.*) The beautiful Adonis, the boy beloved of Venus, cut off in the bloom of youth by a wound from the tusks of a wild boar. He was restored to life by Proserpine upon condition of spending one half the year with her in the realms below. Festivals were celebrated to commemorate his death and resurrection in many cities of Greece, Egypt and Syria.

The legend and worship of Adonis are universally recognised as Eastern in their origin, (the very name Adon or Adonai, i. e. *Lord*, is Hebrew), and he is generally believed to be the same with Tammuz of the prophet Ezekiel, the object of idolatrous services to the degenerate Jews. The accounts respecting this personage, preserved by the classical authors, are, as might be expected under such circumstances, extremely obscure and contradictory. This is not the proper place to enter upon a lengthened discussion, but the student who is desirous to investigate this curious topic, will find the principal data in Apollodorus III. 14. 3. in the Elegy of Bion, in Ov. Met. X. 298, et seqq., in a most lively and amusing description of the feast of Adonis at Alexandria, which forms the subject of the Adoniazusæ of Theocritus, and of the corresponding solemnities at Phœnician Byblos, in Lucian's treatise de Dea Syria; besides which, he may consult Tzetzes on Lycophron, the scholiast on Theocritus and the commentators on Ezekiel. The theories of the moderns are fully developed in Dupúis "Origine de Cultes," in Creuzer's "Symbolik," and Payne Knight "On the Symbolical Language of Antiquity."

21, 24. Ovid in these lines alludes to the ancient legends with regard to the two mythic bards, Orpheus and Linus, whom the traditions of Greece pointed out as having first introduced civilization and the arts of life among wild and untutored hordes, who, in the glowing language of poetry, are said to have charmed not only savage beasts, but to have awakened to life and rapture even rocks and trees by the charms of song. They were represented by some as the sons of the muse Calliope and the Thracian monarch Oeagrus, while others assigned to them a still loftier parentage, by naming Apollo as their sire. Virgil says that Calliope was the mother of Orpheus, and Apollo the father of Linus, but his words do not necessarily imply that they were brothers.

Non me carminibus vincet nec Thracius Orpheus
Nec Linus, huic mater quamvis atque huic pater adsit,
Orphei Calliopea, Lino formosus Apollo.

Hesiod made Urania the mother of Linus, others made him the son of Apollo and Psammathe.

The death of each was tragical. Orpheus, after the loss of his wife Eurydice, retired from the society of men into pathless wilds, and was torn to pieces by the Bacchanalian Mænades. At the same time he is said by Apollodorus to have invented these orgies. Linus instructed Hercules in music, and was struck dead by a blow which his pupil, in a moment of passion, dealt him with a lyre.

23. (*Aelinon.*) The lamentation of Apollo for the death of Linus, (*αἲ Λίνος woe is me for Linus,*) and hence a dirge in general. Athenæus,[1] however, when detailing the names of different songs and chaunts, tells us that the *ælinos* sometimes bore a more cheerful character. A song of misfortune or death was called, he says, ὀλοφυρμὸς, a miller's song ἱμαῖος, a marriage song ὑμέναιος, a song in sorrow ἰάλεμος. Λίνος δὲ καὶ αἴλινος οὐ μόνον ἐν πένθεσιν ἀλλὰ καὶ ἐπ' εὐτυχεῖ μολπᾷ κατὰ τὸν 'Ευριπίδην.

26. (*Pieriis aquis.*) Pieria, the region pointed out by Greek tradition as the first seat of the Muses, was a narrow strip of land stretching along the Thermaic gulf from the mouth of the Haliacmon to the mouth of the Peneus, being separated from the rest of Macedonia by the ridges of Mount Olympus. Within its limits were the towns of Pimplea and Libethra; the former was said to have been the birth place of Orpheus, at the latter they showed his tomb. Hence the titles *Pierides; Pimpleides; Libethrides;* applied to the nine.

30. (*Telaque, &c.*) Penelope's web. The details with regard to this well known stratagem are to be found in the Odyssey, II. 93—110.

34. (*Sistra.*) See note on Tibullus I. iii. 24, p. 151.

45. (*Erycis.*) At the distance of about a mile to the south-east of Drepanum (*Trapani*) the lofty cliffs of Mount Eryx rise abruptly from the plain. Crowning its level summit, at an elevation of more than two thousand feet, stood the temple of Venus Erycina, one of the most celebrated fanes not merely of Sicily but of the whole ancient world. Lower down, accessible only by a long and difficult path, was the city Eryx, renowned in the annals of the first Punic war as the scene of one of the most brilliant and daring of the exploits of Hamilcar. The name, according to ancient legends, was derived from a Sicilian hero, (son of Venus and a native prince Butes, or according to others, of

[1] XIV. p. 619.

Venus and Neptune) who was vanquished and slain by Hercules in an athletic contest. Of him Entellus speaks, when displaying his gauntlets to Æneas. Æ. V. 412.

> Hæc germanus Eryx quondam tuus arma gerebat,
> Sanguine cernis adhuc fractoque infecta cerebro,
> His magnum Alciden contra stetit ....

Roman tradition told that the shrine was dedicated by the Trojan after the death of Anchises Æ. V. 759.

> Tum vicina astris Erycino in vertice sedes
> Fundatur Veneri Idaliæ: tumuloque sacerdos
> Ac lucus late sacer additur Anchiseo.

while by other authorities it was attributed to Eryx himself. Venus was believed to quit her temple every year for the purpose of making an excursion to Africa, an event which was announced by the departure of all the wild pigeons, vast numbers of which roosted in the crags. After an absence of nine days they returned in the train of their mistress. Two magnificent festivals were celebrated in honour of these events, the first called Ἀναγώγια, the second Καταγώγια.

Mount Eryx has now become Mount St. Julian, from a Catholic Saint who did good service on this spot in a struggle with the Saracens; the ancient hero, however, still keeps his ground under a new form, having been canonized as S. Quirico, and the doves still haunt the hill, although efforts have been made to extirpate them as relics of Pagan superstition.

It would be tedious and unprofitable to enumerate all the authors who have made mention of this holy spot, but authority for the above statements will be found in Polybius I. 55. 58. II. 7. Diodorus IV. 83. Apollonius Rhod. IV. 917. Apollodorus I. II. Dionysius Halic. I. Strabo VI. Ælian. V. H. I. 15, and H. A. IV. 2. Athenæus IX. 51. Virg. Æ. V. 412. 759., and the notes of Servius. These and many more have been quoted by Cluverius in his *Sicilia Antiqua.*

47. (*Phæacia tellus.*) See notes on Tibullus I. iii. 3, p. 147.

62. *Licinius Calvus* is spoken of with great respect by Cicero[1] as an orator. Of his character as a poet we know little or nothing, except that he is usually classed along with Catullus, as by Ovid in the passage before us,[2] by Pliny the younger in his epistles,[3] and somewhat contemptuously by Horace S. I. x. 19.

[1] Brut. LXXXI. and Epist. ad Fam. XV. 2. [2] Again in Trist. II. 431, as an amatory and not over decent writer.

> Par fuit exigui similisque licentia Calvi
> Detexit variis qui sua facta modis.

[3] I. 16, and IV. 27.

Nil præter Calvum et doctus cantare Catullum.

An epithalamium from his pen is mentioned by Priscian.[1] Suetonius in his life of Cæsar speaks[2] of his abusive epigrams, a part of one of which he has preserved, levelled against the dictator, to which Cicero also seems to refer in Ep. ad Fam. VII. 24. Servius and Probus quote four disjointed lines from a poem called Io, but we possess only one complete piece, a jeu d' esprit in two lines upon Pompey scratching his head.

62. *Caius Valerius Catullus*, descended from an ancient and honourable family, was born in the neighbourhood of Verona, perhaps, in the peninsula of Sirmio, on the Lacus Benacus (*Lago di Garda*,) in the year B. C. 87.

Leaving his native province in early youth, he settled at Rome, where he spent the greater part of his life, enjoying the society of Cicero, Cornelius Nepos, and other distinguished men of that brilliant epoch. The period of his death is uncertain. A collection of his poems has been preserved, consisting of one hundred and sixteen pieces, most of them very short, written in a great variety of metres and in many different styles, but excellent in all. Some are lyrical, some descriptive, some epigrammatic, some elegiac, some dithyrambic. The epithet *doctus*, by which he is here distinguished, refers to his familiarity with Greek literature, and the Grecian tone and spirit which pervade his compositions.

64. *C. Cornelius Gallus*, who follows next to Catullus, in chronological order, among the Roman Elegiac Poets, was born at Forum Julii (*Frejus*,) in the south of Gaul, in the year B.C. 66. After the battle of Actium and the death of Cleopatra, he was appointed by Augustus praefect of Egypt, the most important of all the imperial provinces; but was recalled on a charge of treason (temerati crimen amici,) and committed suicide in the fortieth year of his age. He was the author of four books of Elegies, celebrating his love for a mistress named Lycoris, and translated from the Greek the poems of Euphorion of Chalcis. No portion of these works remain, the elegies now extant bearing the name of Gallus being the production of Maximianus Gallus Etruscus, who flourished under the Emperor Anastasius; other pieces are sometimes attributed to him, but upon no good evidence. He appears to have been the intimate friend and patron of Virgil, whose tenth Eclogue is devoted to a description of the perfidy of Lycoris and the misery of her lover. Honourable mention is made of him in the sixth Eclogue also in describing the song of Silenus.

[1] p. 658, ed. Putsch. [2] XLIX. LXXIII.

Tum canit errantem Permessi ad flumina Gallum
Aonas in montes ut duxerit una sororum
Utque viro Phœbi chorus assurrexerit omnis, &c. &c.

68. (*Et sit humus, &c.*) The Greeks and Romans entertained some strange idea that the bodies, or, at all events, the Manes of the dead were sensible of the weight of the earth which pressed upon their graves. Hence we frequently find prayers such as that expressed in the line before us, and nothing is more common in sepulchral inscriptions than the characters S. T. T. L., i. e., *Sit tibi terra levis.*

The student may compare Juv. S. vii. 207.

Di maiorum umbris tenuem et sine pondere terram,
Spirantesque crocos, et in urna perpetuum ver,
Qui præceptorem sancti voluere parentis
Esse loco ....

and Pers. S. I. 36.

Adsensere viri: nunc non cinis ille poetæ
Felix? non levior cippus nunc imprimit ossa.

and Prop. I. xvii. 23.

Illa meum extremo clamasset pulvere nomen,
Ut mihi non ullo pondere terra foret.

and Eurip. Alcest. 477

Κοῦφα σοι
χθὼν ἐπάνωθεν πέσοι, γύναι!

OVID. ARS AMATORIA. BOOK I. 101.

The best illustration we can offer of this extract and of the passage in the Fasti III. 187, where Ovid tells the story again in different words, is the chapter in the first Book of Livy, which contains the formal record of the tradition.

Iam res Romana adeo erat valida ut cuilibet finitimarum civitatium bello par esset; sed penuria mulierum, hominis ætatem duratura mag-

nitudo erat. quippe quibus nec domi spes prolis, nec cum finitimis, connubia essent. Tum ex consilio Patrum Romulus legatos circa vicinas gentes misit, qui societatem connubiumque novo populo peterent. "Urbes quoque, ut cetera, ex infimo nasci: deinde quas sua virtus ac Dii iuvent, magnas opes sibi magnumque nomen facere. Satis scire, origini Romanæ et Deos adfuisse, et non defuturam virtutem. proinde ne gravarentur homines cum hominibus sanguinem et genus miscere." Nusquam benigne legatio audita est: adeo simul spernebant, simul tantam in medio crescentem molem sibi ac posteris suis metuebant. A plerisque rogitantibus dimissi, "Ecquod feminis quoque asylum aperuissent? id enim demum compar connubium fore." Ægre id Romana pubes passa, et haud dubie ad vim spectare res cœpit. cui tempus locumque aptum ut daret Romulus, ægritudinem animi dissimulans, ludos ex industria parat, Neptuno Equestri sollemnes: Consualia vocat. Indici deinde finitimis spectaculum iubet: quantoque adparatu tum sciebant, aut poterant, concelebrant: ut rem claram expectatamque facerent. Multi mortales convenere, studio etiam videndæ novæ urbis; maxime proximi quique, Cæninenses, Crustumini, Antemnates. Iam Sabinorum omnis multitudo cum liberis ac coniugibus, venit. invitati hospitaliter per domos, quum situm mœniaque et frequentem tectis urbem vidissent mirantur tam brevi rem Romanam crevisse. Ubi spectaculi tempus venit, deditæque eo mentes cum oculis erant, tum ex composito orta vis: signoque dato iuventus Romana ad rapiendas virgines discurrit. magna pars forte, ut in quem quæque inciderat, raptæ; quasdam forma excellente, primoribus Patrum destinatas, ex plebe homines, quibus datum negotium erat, domos deferebant. Unam, longe ante alias specie ac pulchritudine insignem, a globo Talassii cuiusdam raptam ferunt, multisque sciscitantibus, cuinam eam ferrent, identidem, ne quis violaret, Talassio ferri clamitatum. inde nuptialem hanc vocem factam. Turbato per metum ludicro, mœsti parentes virginum profugiunt, incusantes violati hospitii fœdus, Deumque invocantes, cuius ad sollemne ludosque per fas ac fidem decepti, venissent. Nec raptis aut spes de se melior aut indignatio est minor: sed ipse Romulus circuibat, docebatque:— "patrum id superbia factum, qui connubium finitimis negassent: illas tamen in matrimonio, in societate fortunarum omnium civitatisque, et, quo nihil carius humano generi sit, liberûm fore. Mollirent modo iras; et quibus fors corpora dedisset, darent animos. Sæpe ex iniuria postmodum gratiam ortam: eoque melioribus usuras viris, quod adnisurus pro se quisque sit, ut quum suam vicem functus officio sit, parentum etiam patriæque expleat desiderium." Accedebant blanditiæ virorum, factum purgantium cupiditate atque amore: quæ maxime ad muliebre ingenium efficaces preces sunt.

1. *(Sollicitos...ludos,)* i. e., "full of anxiety,"—"the source of excitement and anxiety." This use of the word *sollicitus* is found even in prose, e. g. Cic. Lael. XV.

> Hæc est enim tyrannorum vita......omnia semper suspecta et sollicita.

In Ovid it is very common, and in Horace S. II. vi. 78, we read,

> .... si quis nam laudet Arelli,
> Sollicitas, ignarus, opes, sic incipit, &c.

2. *(Viduos,)* here "unwedded." The true meaning of *viduus* seems to be "destitute of,"—"separate from." *Vidua* is applied—1. To a woman who has never been married. 2. To a woman who has lost her husband. 3. To a woman whose husband or lover is absent.

So *cœlebs.* 1. A man who has never been married. 2. A widower. These words are also applied to inanimate objects, and their signification to a certain extent interchanged. Thus Ov. Her. XIII. 107.

> Aucupor in lecto mendaces cœlibe somnos,

where *lectus cœlebs* is the couch from which the husband is absent, and in Ov. Her. VIII. 21.

> Si socer ignavus vidua sedisset in aula,

where *vidua aula* is the hall deserted by its mistress.

3. 4. Propertius, in describing the primitive simplicity of the Romans, has a couplet closely resembling this, IV. i. 15.

> Nec sinuosa cavo pendebant vela theatro;
> Pulpita solennes non oluere crocos.

The Roman theatres and amphitheatres, from their prodigious size, were without roofs, and hence, in order to protect the audience from the rays of the sun, or from any sudden change of weather, it became customary, towards the end of the republic, to stretch a vast awning over the whole area, which was supported by poles fixed to the walls of the building. The stone rings in which these poles were inserted may still be seen in some parts of the Coliseum.

These awnings were termed *vela,* and there are numerous allusions to them in the works of the poets, from Lucretius downwards.

On *Crocum*, read note, p. 256. About the time that awnings were introduced, it became usual to sprinkle the stage over with saffron and other odours (*sparsiones*,) and sometimes statues were contrived which rained perfumed showers[1] over the whole of the spectators.

Thus Martial, when describing the crowds of foreigners who flocked to the amphitheatre:

> Festinavit Arabs, festinavere Sabaei;
> Et Cilices nimbis hic maduere suis.—De. Spec. III. 7.

and Epig. V. xxv. 7.

> Hoc, rogo, non melius, quam rubro pulpita nimbo
> Spargere, et effuso permaduisse croco.

and in IX. xxxix. 5, he alludes to the *vela* also,

> Lubrica Corycio quamvis sint pulpita nimbo,
> Et rapiant celeres vela negata Noti.

Pliny, when describing saffron, H. N. XXI. 6.

> Vino mire congruit præcipue dulci tritum ad theatra replenda.

To conclude, we find among the theatrical notices scrawled upon the walls of Pompeii, the promise of *Vela* and *Sparsiones* held out as an attraction to the public.

5. *Nemorosa* is emphatic. The Palatine, now covered with gorgeous edifices, was then a woody thicket.

6. *Scena* technically signifies the whole of that portion of the theatre reserved for the actors, with all its ornaments, as opposed to *cavea*, the name for the area occupied by the spectators.

The proper and original meaning of *scena* (σκηνή) is a *leafy bower*, and then a hut made of green branches; it was applied to the theatre, because originally, as here described, verdant boughs were the simple decorations of the stage. We have an example of the first meaning in Virg. Æ. I. 164.

> .... tum silvis scena coruscis
> Desuper, horrentique atrum nemus imminet umbra.

7. (*Gradibus...de cespite,*) i. e., the ascending rows of seats were

[1] Vid. Senec. Controv. Lib. V. præf.

of turf, not of marble, as in the sumptuous theatres of Pompey, Balbus and Marcellus, frequented in the days of Ovid.

8. (*Qualibet....fronde,*) a chaplet formed of any kind of green leaves, not of the rare and costly exotics so much sought after for this purpose in later times.

8. (*Hirsutas,*) long shaggy locks. The Romans in early times wore universally flowing hair and long beards. Barbers were unknown until four hundred and fifty-four[1] years after the foundation of the city, when they were imported from Sicily. It is recorded that Scipio Africanus first set the example of shaving. With reference to this Juvenal marks the age of wine when he says that the master of a feast,

> Ipse capillato diffusum consule potat.—S. V. 30.

i. e., "wine racked off in the time of a consul who wore long hair," and Tibullus of Messala, (see p. 22.)

> Gentis Aquitanæ celeber Messala triumphis,
> Et magna intonsis gloria victor avis. II. 1. 33.

11. (*Tibicine.*) The *tibicines* or flute players were persons of great importance in Rome, Ov. Fast. VI. 657.

> Temporibus veterum tibicinis usus avorum
> Magnus, et in magno semper honore fuit.

The presence of one of them was absolutely necessary at every sacrifice and solemn rite; it was his duty to stand by the side of the officiating priest, and play during the whole of the ceremony, that no ill-omened sound might reach his ear and disturb the sanctity of the proceedings. Hence we find an amusing account of the embarassment into which the city was thrown, on a certain occasion, when the whole fraternity of the tibicines, offended by some infringement of their privileges, retired in a body to Tibur, and positively refused to return.[2] Tibicines formed a part of every funeral procession from the earliest times, (See Leges XII. Tabb. tab. X. lex. 7.) and bore a part in all theatrical exhibitions, from their first introduction, (Liv. Lib. VII. 1, 2, 3.) in which they marked the time for the dances, songs, and recitations, and perhaps played between the acts.

Tusco. A great proportion of the religious ceremonies of the

[1] Varro, as quoted by Plin. H. N. VII. c. 59. [2] See Liv. IX. 30. Val. Max. II. v. 4, and Ov. Fast. VI. 657,

Romans having been derived from Etruria, and in particular their first theatrical exhibitions, (See Livy as quoted above,) the tibicines would for a long time belong to that nation.

12. *Ludius* or *ludio* is the proper Latin word for a stage-player, *hister* or *histrio* being the corresponding Etrurian term. Many of the MSS. have here *Lydiis*, which would be equivalent to *Etruscan*, for, according to the popular belief, the Etrurians were a colony from Lydia.

12. *Humum* is emphatic. The actor danced upon the "levelled ground," not on a lofty stage.

13. *(Plausus tunc arte carebant.)* In later times the clapping of hands and other marks of approbation in theatres were reduced to a regular system, as may be seen from the following curious passage in Sueton. Nero XX.

Captus autem modulatis Alexandrinorum laudationibus, qui de novo commeatu Neapolin confluxerant, plures Alexandria evocavit. Neque eo segnius adolescentulos equestris ordinis, et quinque amplius millia e plebe robustissimæ iuventutis undique elegit, qui divisi in factiones, plausuum genera condiscerent, (*bombos* et *imbrices*, et *testas* vocabant) operamque navarent cantanti sibi, insignes pingnissima coma, et excellentissimo cultu pueri, nec sine annulo lævis: quorum duces quadragena millia sestertium merebant.

Compare Tacitus Ann. XVI. 4.

Et plebs quidem urbis, histrionum quoque gestus iuvare solita, personabat certis modis, plausuque composito. See also Dio. LXI. 20.

18. *(Novella.) Novellus* is applied to any thing young and tender, and is a favourite word with the writers upon rural affairs. Thus we have *novelli iuvenci*, *novellæ gallinæ*, *novellæ sues*, *novellæ vites*, *novella prata*, &c. &c.

31. *Commoda* were gratuities given to soldiers when discharged after long service. The following passages from Suetonius will illustrate this use of the word. Octav. XLIX.

Quidquid autem ubique militum esset, ad certam stipendiorum præmiorumque formulam astrinxit, definitis pro gradu cuiusque et temporibus militiæ, et commodis missionum; ne aut ætate aut inopia post missionem sollicitari ad res novas possent.

Calig. XLIV.

At in exercitu recensendo, plerisque Centurionum maturis iam, et

nonnullis ante paucissimos, quam consummaturi essent, dies, primos pilos ademit, causatus senium cuiusque et imbecillitatem: ceterorum increpita cupiditate, commoda emeritæ militiæ ad sex millium summam recidit.

Nero XXXII.

Verum ut spes fefellit, destitutus, atque ita iam exhaustus et egens, ut stipendia quoque militum, et commoda veteranorum protrahi ac differri necesse esset, calumniis rapinisque intendit animum.

OVID. ARS AMATORIA. BOOK II. 157.

Of all the beautiful and graceful fictions of Grecian mythology, none seems to have been dwelt upon with more pleasure by the ancients themselves, than the romantic tale of Bacchus and the forlorn Ariadne. It was a favourite theme with the poets, as appears from oft-repeated allusions in their works,[1] with sculptors and engravers of precious stones, as many bas-reliefs and gems still testify, and with painters, as may be seen in the various representations which decorate the houses of Herculaneum and Pompeii.[2] We shall give that form of the legend which was commonly current in Greece.[3]

Ægeus, king of Athens, son of Pandion, celebrated with great pomp the games of the Panathenaic festival, in which Androgeus, son of Minos king of Crete, bore off the prizes from all competitors. Ægeus, jealous of the success of a stranger, treacherously compassed his death. Minos, eager for revenge, invaded Attica, and having laid siege to the capital, and reduced the inhabitants to the last extremity, granted peace upon the cruel terms that seven youths and seven maidens should be sent to Crete at stated periods, an offering to the hideous Minotaur, the "semibovemque virum, semivirumque bovem," the fruit of the impure passion of Pasiphae, confined in the famous labyrinth constructed by the skill of Dædalus. After a lapse of years, Theseus,

[1] Among the Latins, see especially Catull. LXIV. 52—265. Virg. Æ. VI. 14. Ov. Met. VIII. 152 Heroid. X. Fast. III. 462, &c. [2] Xenophon in Conv. has left us a description of a pantomimic dance or ballet of which this story formed the ground-work. [3] The chief authorities are, Pherecydes as quoted by the scholiast on Hom. Od. XI. 320; Apollodorus, whose work breaks off in the middle of the exploits of Theseus; and Plutarch in his life of Theseus.

son of Ægeus, undertook to deliver his country from the terrible impost, and set sail for Crete as one of the destined victims. On his arrival he was seen and loved by Ariadne, daughter of the king, who furnished him with a clue of thread, by means of which he might retrace his steps with certainty, and escape from the "inextricabilis error" of the monster's den. Theseus slew the Minotaur, delivered his companions and carried off the princess, but having landed on the island of Dia, he was warned by Pallas in a dream to abandon his mistress and hasten to Athens. The deserted Ariadne was found all disconsolate by Bacchus, who, smitten by her beauty, chose her for his bride, and bestowed on her a golden chaplet, which the gods, in honour of the giver, planted as a constellation in the sky, where it still beams under the title of the Cretan Crown, and guides the course of the wandering mariner.

Ariadne is mentioned twice by Homer, in the Iliad XVIII. 590, where Hephaestus is said to have represented on the shield of Achilles a dance

Like unto that which erst in Gnossus broad
For fair-tressed Ariadne was devised
By Dædalus.

and in the Odyssey XI. 320, where she is seen by Ulysses among other famous personages dwelling in the realms below.

Procris I saw and Ariadne fair,
Sage Minos' daughter, her whom Theseus once
Bore off from Crete, bound for the fertile soil
Of sacred Athens, but he tasted not
The joys of full fruition, she was slain[1]
By Artemis, in Dia's sea-girt isle,
A god against her testimony bore,
'Twas Dionysus self ....

If this passage be genuine, which many doubt, it must refer to some more ancient version of the tale. In Hesiod, as in later writers, Ariadne is the partner of Bacchus, thus Theog. 947.

But Dionysus of the golden locks
Made Ariadne fair his blooming bride,
Old Minos daughter, and to her Jove gave
Life everlasting and eternal youth.

1. *Gnosus* or *Gnossus* was the chief city of ancient Crete, and from

[1] Or "was held," i. e., detained, according as we read ἔσχε or ἔκτα.

this word are formed the adjectives *Gnosius* and *Gnosiacus*, (which are used as equivalent to the more general epithets *Cressius*, *Cretæus*, *Creticus*, *Cretensis*,) and likewise the feminine Græco-poetic forms *Gnosis* and *Gnosiăs*, which are frequently placed absolutely, like *Cressa*, for Ariadne, *puella* being understood as in the line before us, and below v. 30.

The towns next in importance to Gnosus were *Gortys* or *Gortyna*, and *Cydonia*, and hence the adjectives *Gortynius* and *Cydonius* are equivalent to Cretan, as when Virgil names *stabula Gortynia* and *Cydonia spicula*. *Cressa* is used absolutely by Propertius[1] to indicate Pasiphae the wife of Minos,[2] and by Ovid in one passage for Ariadne, and in another for Aerope.[3]

2. *Dia*, now *Standia*, was the name of a small island off the coast of Crete, immediately opposite to Gnosus. Dia was also one of the appellations of Naxos, the largest of the Cyclades, according to some the birth-place of Bacchus, who was worshipped there with peculiar zeal. The epithet *brevis* seems to make it certain that Ovid meant to indicate the former in the passage before us.

3. (*Utque erat a somno*,) i. e., "just as she had started from slumber," with hair dishevelled and disordered dress.

6. (*Indigno*,) i. e., "unmerited." The use of *indignus* in this passive sense is not uncommon, e. g. Virg. Æ. XII. 810.

> Nec tu me aëria solam nunc sede videres
> Digna, indigna pati.

and VI. 162.

> ....Atque illi Misenum in littore sicco
> Ut venere vident indigna morte peremtum.

11. The student should observe that most of the ceremonies which accompanied the worship of Bacchus seem to have been introduced from the East, and like the rites of Cybele and others derived from the same source, belong to the class of those which have been denominated *orgiastic*, or *enthusiastic*. The public celebration of such festivals was characterized by a deafening din, proceeding from the brattling of trumpets, the rolling of drums, and the clashing of cymbals, intermingled with the shrill notes of the fife, while the priests and devotees danced or ran about with frantic gestures, shouting and screaming, tearing their hair, beating their breasts, and often slashing themselves with knives, forming in this respect a striking contrast to the solemni-

[1] IV. vii. 57. [2] Amor. I. vii. 11. [3] A. A. I. 327.

ties indigenous to Greece, which were all distinguished either by gentle devotion or simple light hearted merriment. Hence, too, the determined opposition made by the grave and austere Romans to the introduction of the Bacchanalian Orgies; and although the worship of Cybele was naturalized at an early period, in accordance with the injunctions of the Sibylline books, it seems for a considerable time to have been kept under decent restraint.

12. (*Attonita...manu,*) "the frantic hand of the Bachanals."

Attonitus is properly *thunder-struck*, and hence applied to those who are *struck by a god, divinely inspired.* Virgil has the expression more fully.

> Tum, quorum attonitæ Baccho nemora avia matres
> Insultant thiasis, (neque enim leve nomen Amatæ)
> Undique collecti coëunt, Martemque fatigant.—Æ. VII. 580.

13. (*Excidit.*) This is commonly translated "she fell to the earth through terror;" perhaps it would be better to understand *mente* "she became senseless through fear." There is frequently an ellipse of *memoria* after *excido,* e. g. Ov. T. IV. v. 10.

> Excidit heu nomen quam mihi pæne tuum.

Somewhat different is the expression in R. A. 348.

> Infelix vitiis excidet illa suis,

i. e., "the unhappy woman will fall from your favour in consequence of her defects."

13. (*Rupitque,*) "cut short," "broke off." Her voice failed.

15, *Mimallonides*, female votaries of Bacchus, otherwise termed *Mænades*, *Thyades*, *Evades*, *Bacchæ*, &c.; we find also the form *Mimallones* in Stat. Theb. IV. 659.

> Post exsultantes spolia armentalia portant
> Seminecesque lupos, scissasque Mimallones ursas.

and the adjective *Mimalloneus* in Pers. S. I. 99.

> Torva Mimalloneis implerunt cornua bombis.

The derivation of these words is uncertain. Some etymologists would connect them with the lofty mountain range of *Mimas* in Ionia, the

scene of Bacchanalian rites; others with the Greek μιμεῖσθαι, because they imitated the gestures and actions of men, &c.[1]

16. (*Satyri.*) The Satyrs who are constantly represented as the attendants of Bacchus, occupied the same place in Grecian as the Fauns did in the Italian mythology. They were rural deities who roamed through the woods and wilds, dwelling in caves, and endeavouring to gain the love of the nymphs. They were usually represented with horns and the feet of goats, and covered with long shaggy hair. The derivation of the word is uncertain; but in all probability the Doric Τίτυρος, which signifies a *he-goat*, is only a dialectic form of Σάτυρος.

16. *Prævius* is a poetic word applied as an epithet to any thing which goes before another, leading the way. Ovid thus describes the shades of Orpheus and Eurydice wandering together in the Elysian fields, Met. XI. 64.

> Hic modo coniunctis spatiantur passibus ambo:
> Nunc præcedentem sequitur, nunc prævius anteit.

17. *Silenus* is another of the constant attendants upon Bacchus, having acted as the guardian and tutor of the youthful god.

> ... custos famulusque Dei Silenus alumni. —Hor. A. P. 239.

The description here given corresponds perfectly with the representations found in ancient works of art, in which he appears as a fat, squat, pot-bellied, bald, snub-nosed, wide-nostrilled, half-tipsy old man,[2] sometimes riding upon an ass and grasping a ferula (νάρθηξ,) sometimes staggering along or lying asleep with a huge drinking cup in his arms. Although the poets make him the butt and laughing-stock of the Dionysiac troop,[3] yet they invest him with the attributes of a bard and a philosopher also, as may be seen from the magnificent song put into his mouth by Virgil, and the strange legends regarding his capture by king Midas.[4]

We ought also to observe that Silenus, when taken by himself, is a well-defined personage, but that it is difficult to distinguish the Sileni,[5] whom we find mentioned in the plural number as a class of deities,

[1] Bochart considers it a Semitic word in which case Mimallonides might be connected with *Memallelan*, i. e., *garrulæ*, *loquaculæ*, or with *Mamal*, a wine-press.
[2] See also the pictures drawn by Lucian in his Concilium Deorum and his Bacchus. [3] e. g., compare extract from Ovid, p. 103, v. 33—50. [4] Recorded by Theopompus, and copied from him by Ælian, V. H. III. 18, and Servius on Virg. Ecl. VI. 13, and Æ. X. 142. [5] See notes on extracts from Ovid, p. 104, v. 57.

from the Satyrs. In the Homeric hymn to Aphrodite they are described as the lovers of the nymphs, and in Catullus they are styled *Nysigenæ*, i. e,, *born at Nysa*, and are coupled with the Satyrs as forming part of the train of Bacchus. The whole of the passage here alluded to has been imitated by Ovid, and is in itself so beautiful and spirited that it well deserves to be remembered.

At parte ex alia, florens volitabat Iacchus
Cum thiaso Satyrorum et Nysigenis Silenis,
Te quærens, Ariadna, tuoque incensus amore.
Qui tum alacres passim lymphata mente furebant
Euhoe bacchantes, euhoe capita inflectentes.
Horum pars tecta quatiebant cuspide thyrsos,
Pars e divulso iactabant membra iuvenco,
Pars sese tortis serpentibus incingebant,
Pars obscura cavis celebrabant orgia cistis,
Orgia quæ frustra cupiunt audire profani.
Plangebant alii proceris tympana palmis
Aut tereti tenuis tinnitus ære ciebant,
Multis raucisonos efflabant cornua bombos
Barbaraque horribili stridebat tibia cantu. LXIV. 251.

OVID. REMEDIA AMORIS. 169.

6. (*Fenore.*) Properly the "interest of money," *that which money produces or begets* from the obsolete *feo* to *produce* or *create* the root of *fetus*, *fecundus*, &c. Thus *fenus* corresponds exactly to the Greek Τόκος. Here it is applied to the return made by the soil for the labour bestowed upon it, and similarly by Tibull. II. vi. 22.

Spes alit agricolas; spes sulcis credit aratis
  Semina, quæ magno fenore reddat ager.

The same figure is found even in prose: Pliny, describing the extreme fertility of Mesopotamia, says that after the corn has sprung up "Babylone tamen bis secant, tertio depascunt: alioquin folia tantum fierent. Sic quoque cum quinquagesimo fenore messes reddit exilitas soli; verum diligentioribus cum centesimo quinquagesimo."—(H. N. XVIII c. 17.)—Where *exilitas soli* seems to signify "the bare soil without manure or any artificial stimulus."

7. *Demti* is a prolepsis (at least in one sense of the word) for *demendi;* the honey-comb could not be removed until *after* the hive was lifted up.

13. *(Inæquali arundine.)* See notes on Tibullus II. v. 31. p. 203.

22. *(Musta.)* See notes on Tibullus I. i. 10. p. 130.

24. i. e. he rakes the ground after the grass has been cut. The epithet *rarus* indicates the distance from each other at which the teeth of a rake are fixed, it being properly applied to objects which are separated by a considerable space. So Lucretius speaks of *res molles et raræ* (I. 743.) the particles of which are not in close combination, and in Virgil I. 118. we have

> Apparent rari nantes in gurgite vasto. (Men scattered up and down.)

27. *(Venerit.)* In this and similar expressions grammarians suppose an ellipse of *si.* But this is quite unnecessary, for the subjunctive mood here indicates that the proposition is hypothetical.

27. *(Adoptet.)* We have the same metaphor again in Ov. Medic. Fac. 5.

> Cultus et in pomis succos emendat acerbos,
> Fissaque adoptivas accipit arbor opes.

and in Martial XIII xlvi.

> Vilia maternis fueramus præcoqua ramis
> Nunc in adoptivis persica cara sumus.

and Pliny H. N. XV. præf., speaking of fruit trees, "sive illæ ultro, sive ab homine didicere blandos sapores adoptione et connubio."

27. *(Insitio)* properly *the operation of grafting,* here the season for grafting.

28. *(Stetque peregrinis, &c.)* the process and the effects are thus described by Virgil, G. II. 78.

> Aut rursum enodes trunci resecantur et alte
> Finditur in solidum cuneis via: deinde feraces
> Plantæ immittuntur: nec longum tempus et ingens
> Exiit ad cœlum ramis felicibus arbor
> Miraturque novas frondes et non sua poma.

33. *(Sagaci,)* "keen scented." The true meaning of the word is fully explained by Cic. de N. D. c. 31.

Sagire, sentire acute est: ex quo *sagæ* anus, quia multa scire volunt,

et *sagaces* dicti canes. Figuratively it is applied to the mind, and signifies "acute," "endowed with keen perception," and the like.

33. (*Pronum,*) i. e., "flying at full speed," not as Burm. explains it, "*celer,*" "*velox.*" *Pronus* properly signifies "stooping or bending forwards," which is the attitude of a man when running fast, and hence it is applied to animals in general, and even to inanimate objects, as when Horace says of the moon, C. IV. vi. 39.

Prosperam frugum, celeremque pronos=Volvere menses.

i. e., "swift careering months."

35. (*Varia formidine.*) He refers to a method of hunting, resembling, in some respects, what is now called a *battue*, practised by the ancients. A number of men surrounded a large space with ropes, to which feathers of different colours were attached; the beasts of chase were scared by these and fled from all quarters towards the point where the nets were fixed, to which it was the object of the hunter to drive them. Virgil, when speaking of stags entangled in a snow wreath, Georg. III. 371.

Hos non immissis canibus, non cassibus ullis,
Puniceæve agitant pavidos formidine pennæ.

40. (*Lino aut calamis.*) *Linum* indicates the method of ensnaring birds by means of a noose (*laqueus,*) or springe (*pedica,*) or net (*rete,*) which was supported by a wooden fork, (*ames,*) thus Hor. Epod. II. 33.

Aut amite levi rara tendit retia
Turdis edacibus dolos.

and Virg. G. I. 139.

Aut laqueis captare feras aut fallere visco.

all of which were employed by fowlers (*aucupes.*) *Calamis* might signify shooting them with arrows, as Virg. E. III. 12.

Aut hic ad veteres fagos, cum Daphnidis arcum
Fregisti et calamos ....

and Hor. C. I. xv. 17.

Hastis et calami spicula Gnosii=Vitabis.

but it is better here to understand *a reed smeared over with bird lime* (viscus.) The title of the following Epigram of Martial is "Calami Aucupatorii." XIV. ccxviii.

> Non tantum calamis, sed cantu fallitur ales,
> Pallida dum tacita crescit arundo manu.

41. (*Dediscis*) *dediscere* is to *unlearn*, to erase from the mind something which has been impressed upon it. So again, Ov. R. A. 503.

> Intrat amor mentes usu; dediscitur usu.

OVID. FASTI. BOOK I. 1.

Read the general introduction to the Fasti in Appendix.

1. (*Tempora cum causis.*) The word *Tempora* here includes the divisions into which the Roman year was portioned out, together with the different festivals and remarkable events noted in the Kalendars; all of which the poet proposes to describe, and, at the same time, to explain the origin (*causis*) of the various rites and ceremonies.

(*Digesta.*) Digerere is properly an agricultural term, and signifies "to plant out in rows." So Virg. G. II. 53.

> Nec non et sterilis (sc. *planta*) quæ stirpibus exit ab imis
> Hoc faciet vacuos si sit digesta per agros,

and 266,

> Ante locum similem exquirunt, ubi prima paretur
> Arboribus seges, et quo mox digesta feratur.

and hence, generally, "to arrange in order," as of the Sibylline leaves in Virg. Æ. III. 445.

> Quæcunque in foliis descripsit carmina virgo,
> Digerit in numerum, atque antro seclusa relinquit.

2. (*Lapsa.*) The word *labor* well expresses the gentle silent progress of the constellations through the sky, so below line 65,

> Iane biceps, anni tacite labentis origo,

and Virg. G. I. 5,

> .... Vos, O clarissima mundi
> Lumina, labentem cœlo quæ ducitis annum.

3. (*Cæsar Germanice.*) He dedicates the work to Germanicus, the nephew and adopted son of Tiberius. To make the allusions which follow more intelligible, we subjoin a portion of the genealogical tree of the Cæsars.

Livia Drusilla, the third wife of Augustus, bore him no children; but by her former husband, *Tiberius Claudius Nero*, she had two sons.

I. TIBERIUS *Claudius Nero*, born B.C. 42, adopted by Augustus A.D. 4; became Emperor A.D. 14; died A.D. 37. He was twice married; his wives were—1, *Agrippina*, daughter of M. Vipsanius Agrippa and Cæcilia the daughter of Atticus, by whom he had one son, *Drusus*, who died A.D. 23, poisoned, it was believed, by Sejanus. 2, *Julia*, daughter of Augustus, by whom he had a son, who died while an infant.

II. DRUSUS *Claudius Nero*, who died in Germany, B.C. 9, in consequence of a fall from his horse. He married *Antonia* the younger, daughter of M. Antonius the triumvir, by whom he had two sons and one daughter, these were—1, *Cæsar Germanicus*, born B.C. 15, adopted by Tiberius A.D. 4, died A.D. 19. He married *Agrippina*, daughter of M. Vipsanius Agrippa and Julia the daughter of Augustus, by whom he had six children, among whom was *Caius Cæsar* CALIGULA, born A.D. 12, Emperor A.D. 37, killed A.D. 41. 2, CLAUDIUS, born B.C. 10, Emperor A.D. 41, poisoned A.D. 54. 3, *Livilla* s. *Livia* s. *Julia*.

4. (*Navis.*) The poets are fond of comparing their undertakings to a ship at sea, thus Virg. G. II. 39.

> Tuque ades, inceptumque una decurre laborem,
> O decus, O famæ merito pars maxima nostræ,
> Mæcenas, pelagoque volans da vela patenti.
> * * * * * *
> .... ades et primi lege littoris oram
> In manibus terræ:

and again G. IV. 116.

> Atque equidem, extremo ni iam sub fine laborum
> Vela traham, et terris festinem advertere proram &c.,

to which add Ov. Fast. IV. 729 (see Extracts p. 92. 1.)

Mota Dea est, operique favet. Navalibus exit
  Puppis: habent ventos iam mea vela suos.

7. (*Recognosces.*) Germanicus being a learned prince, Ovid, with the politeness of a courtier, hints that the verses now presented to him will *recall* to his recollection what he already knew, not impart any fresh information.

(*Eruta.*) Bene *eruta*, in Annalibus enim ex magno rerum vanarum acervo singula conquirenda erant. Itaque et Cicero Pro Murena XVI. "Ex annalium vetustate eruenda est memoria nobilitatis tuæ." G.

9. (*Festa domestica.*) Every *gens* and *familia* among the Romans had its own peculiar sacred rites (*sacra gentilitia; domestica* &c.) which were, of course, not set down in the Kalendars. But the exploits of the Julian line were now so completely identified with the glory of the state that their triumphs were enrolled in the public records, and their private festivals became days of public rejoicing. The achievements of Augustus, above all, and the honors decreed to him were regularly chronicled in the Fasti,[1]

Quæ cura Patrum, quæve Quiritium,
Plenis honorum muneribus tuas,
  Auguste, virtutes in ævum
    Per titulos, memoresque fastos
Æternet? .... Hor. C. IV. xiv.

10. (*Pater*) i.e. Tiberius, father of Germanicus by adoption. In like manner *Avus* is Augustus, and in line 11 *Druso fratre* is Drusus son of Tiberius, and brother by adoption of Germanicus. These titles are all included in an inscription found in Spain.[2] GERMANICO. CÆSARI. TI. F. AUGUSTI. N. DIVI. PRON. COS. L. TURELLIUS. L. F. GEMINUS ÆD. D. S. P.

11. (*Pictos,*) i.e. "illuminated," as we say of MSS. adorned with paintings or coloured ornaments. Compare Mart. XI. iv. 5.

Et qui purpureis iam tertia nomina fastis,
  Iane, refers Nervæ, vos precor ore pio.

13. (*Cæsaris aras.*) Understand not altars dedicated to, but raised

[1] See Cic. ad Brut. Ep. XVI. Tacit. Ann. I. 15. See also the dissertation on the Fasti Prænestini in Wolfe's ed. of Suetonius vol. IV. p. 318. [2] Gruter, p. ccxxxvi. 3.

by, Augustus. Compare Liv. IV. 20. "Augustum Cæsarem templorum omnium conditorem aut restitutorem."

15. (*Per laudes ire,*) i.e., tractare, recensere. Compare Ov. Fast. II. 16.

> At tua prosequimur studioso pectore, Cæsar,
> Nomina, per titulos ingredimurque tuos.

and Trist. V. ix. 31.

> Sic mea, lege data vincta atque inclusa, Thalia
> Per titulum vetiti nominis ire cupit.

19. (*Movetur.*) In librum transit metus auctoris; itaque movetur reverentia, tamquam legendus mitteretur Apollini. G.

20. (*Clario...Deo.*) Claros (*Zille*) on the coast of Ionia, between Colophon and Ephesus, was the seat of a very ancient and highly celebrated oracle of Apollo, which maintained its reputation until the time of Constantine. Tacitus Ann. II. c. 54, gives the following account of a visit paid to this shrine by Germanicus:—"relegit Asiam, adpellitque Colophona, ut Clarii Apollinis oraculo uteretur. Non femina illic, ut apud Delphos, sed certis e familiis et ferme Mileto accitus sacerdos, numerum modo consultantium et nomina audit: tum in specum degressus, hausta fontis arcani aqua, ignarus plerumque literarum et carminum, edit responsa versibus compositis super rebus quas quis mente concepit: et ferebatur, Germanico per ambages, ut mos oraculis, *maturum exitium* cecinisse." Virgil also Æ. III. 359.

> Troiugena, interpres divum, qui numina Phœbi,
> Qui tripodas, Clarii lauros, qui sidera sentis.

21.. 26. Historians agree in representing Germanicus to have been a most amiable and accomplished prince. Thus Sueton. Calig. III. "Omnes Germanico corporis animique virtutes, et quantas nemini cuiquam, contigisse, satis constat: formam et fortitudinem egregiam, *ingenium in utroque eloquentiæ doctrinæque genere præcellens,* benevolentiam singularem &c....*oravit causas etiam* triumphalis; atque inter cetera studiorum monumenta reliquit et comœdias Græcas." Dion Cassius speaks of him in similar terms, LVII. 18. and LVI. 26. A specimen of his poetical powers has been transmitted to us in a translation of the Meteorological Poem of Aratus, see p. 248.

Ovid pays an elaborate compliment to the oratorical powers of Germanicus in the E. ex P. II. v. 49.

Surgit Iuleo iuvenis cognomine dignus,
    Qualis ab Eois Lucifer ortus aquis.
Dumque silens adstat, status est vultusque diserti,
    Spemque decens doctæ vocis amictus habet.
Mox, ubi pulsa mora est, atque os cœleste solutum,
    Hoc Superos iures more solere loqui:
Atque, hæc est, dicas, facundia principe digna,
    Eloquio tantum nobilitatis inest!

23. (*Impetus.*) "The impulse of poetic enthusiasm." Compare Ov. E. ex P. IV. ii. 25.

Impetus ille sacer qui vatum pectora nutrit.

26. (*Auspice.*) Bentley on Hor. C. I. vii. lays it down as a canon that *auspex* in a figurative sense is applied to a god only, and hence proposes to read, in the passage before us, *auspicio felix*, which is found in some MSS. Even if the rule were certain the change would be unnecessary here, for Ovid studiously addresses Germanicus as if he were a divinity—observe especially the solemn formula *si licet et fas est*[1] in the line above, and the expressions *pacato vultu; aversatus; annue*, &c., in lines 3, 5, 15, &c.

27...42. See introduction to the Fasti in Appendix. Section on the Roman year.

33. It must be remembered that lunar months are here spoken of.

35. 36. Compare Fast. III. 133, where treating of the institution of Romulus, he repeats

Adsuetos igitur numeros servavit in anno,
  Hoc luget spatio fœmina mœsta virum.

37. The *trabea* was a toga striped with purple, in ancient times one of the insignia of royalty. Thus Livy I. 41. tells us that upon the death of Tarquinius Priscus, "Servius cum trabea et lictoribus prodit;" and Plin. H. N. VIII. 48, "Trabeis usos accipio reges." During the period of the republic the *trabea* was worn by the principal magistrates upon certain solemn occasions, by the augurs, and by the knights when they paraded through the city (*transvectio*) on the Ides of July.

(*Quirini.*) Romulus, after his deification, was commonly addressed by this title, which was, however, applied to other gods also, and seems to have signified "Warrior," being derived from the Sabine word *Quiris* or *Curis*, a spear.

38. (*Annua iura.*) "Laws for the regulation of the year."

[1] Compare Liv. I. 2. "quemcumque eum dici ius fasque est."

43. (*Avitas umbras.*) The *Feralia* or festival in honour of the Manes celebrated in February. See Extract XVII. 1. p. 85 and notes.

46. (*Officii...idem.*) Sic *idem virium; idem ætatis* Tacito: *idem iuris* Lucano: *idem prodigii* Valerio Maximo. H. G.

47. (*Tria verba*) Do; Dico; Addico; the three words which expressed the functions of the Prætor; *dabat actionem et iudices*, he gave leave to bring the suit into court, fixed the form under which it was to be tried, and appointed a jury; *dicebat ius*, he laid down the law; *addicebat bona*, he adjudged the property in question to the legal owner.

49. 50. The *dies intercisi* a portion only of which were kept holy.

52. *Honoratus* was the epithet applied specially to the Prætor Urbanus, whose edicts were termed *Ius Honorarium*.

53. The *dies comitiales* on which it was lawful to hold assemblies of the people.

Septis. The *septa* or *ovilia* were the inclosures in the Campus Martius into which the centuries passed individually when about to vote.

54. The *dies nundinales* or market days which fell upon every *ninth* day according to the Roman method of computation, which included both the day reckoned *from*, as well as the day reckoned *to;* or every eighth day according to our mode of calculation,—in other words, there were seven clear days between two consecutive *nundinæ*.

57. Observe the inverted construction *Nonarum tutela deo caret*, instead of *Nonæ tutela Dei carent.*

58. (*Ater.*) That is, the day after the Kalends, the day after the Nones, and the day after the Ides, were all considered as unlucky, in consequence of disasters which had befallen the Romans upon such days. See Introduction to Fasti.

61. (*Semel,*) "once for all."

63. The Dedication and Introduction here terminate, and the poet enters upon the regular business of his task by describing the various ceremonies performed on the Kalends of January.

64. *Ianus.* See last note on this Extract.

67. (*Ducibus.*) Augustus, Tiberius, Germanicus, and others of the same family, by whose valour the enemies of the state had been subdued.

69. (*Dexter ades*, &c.) Be propitious to thine own Senators and thine own Romans. *Populus Quirini* is common in the poets for *Populus Romanus*, e.g., Hor. C. I. ii. 46.

Lætus intersis Populo Quirini.

Some propose to read, *Quirine*, a title applied to Janus (see note on line 89) as in Sueton. Aug. XXII. "Ianum Quirinum ter clausit."

74. (*Livida lingua,*) "slandering tongue." See note on Ov. Am. I. xv. i. p. 245.

75. (*Spica Cilissa.*) Saffron. See note on Ov. A. A. I. 104, p. 256.

77. (*Aurum.*) The golden fretted roof (*lacunar; laquear.*) Compare Virg. G. IV. 385

Ter flamma ad summum tecti subiecta reluxit.

79. (*Tarpeias arces.*) The Capitol. From the year B.C. 153, the Consuls always entered upon their office on the Kalends of January, on which day, attended by the Senate, they marched in solemn procession to the Capitol, where they offered up a sacrifice for the prosperity of the republic.

80. (*Concolor.*) The day was a *dies candidus*, the people were clad in pure white holiday garb, and thus *concolor festo.*

82. (*Ebur.*) The *sella curulis*, the ivory chair of state.

83. (*Rudes operum...iuvenci.*) The oxen intended for sacrifice were set apart from their birth and exempted from all rural labours. Virgil directs the farmer to separate his calves into three divisions— one portion to be reserved as a breeding stock—a second to be kept holy for the altars—and a third to be employed in ploughing and other agricultural toils.

84. (*Herba Falisca.*) The Falisci were an Etrurian people whose chief town Falerii (*Santa Maria di Faleri*)[1] is frequently mentioned in the early wars of Rome. With regard to the oxen, Pliny H. N. II. 103. remarks, "In Falisco omnis aqua pota candidos boves facit," and it was on account of their colour that they were preferred for sacrifice. The herds which fed on the banks of the Clitumnus in Umbria were still more celebrated. Thus Virg. G. II. 146.

Hinc albi, Clitumne, greges, et maxima taurus
Victima, sæpe tuo perfusi flumine sacro,
Romanos ad templa deum duxere triumphos.

and Juv. S. XII. 13.

Læta sed ostendens Clitumni pascua sanguis
Iret et a grandi cervix ferienda magistro.

[1] See Sir William Gell's Rome and its Vicinity. In our life of Ovid, p. 36, we gave *Civita Castellana* as the modern name of Falerii, following many modern topographers. *Civita Castellana*, however, seems rather to occupy the site of the ancient Fescennium.

85. (*Arce sua.*) "Heaven's high citadel" is here indicated, not the Capitol as some would have it.

The worship of double-visaged Janus seems to have been derived from the Tuscans, and to have belonged so exclusively to Italian mythology that no connection could be traced between this deity and any member of the Grecian Pantheon,

> Quem tamen esse Deum te dicam, Iane biformis?
> Nam tibi par nullum Græcia numen habet.[1]

He was, as the name imports,[2] the god of doors—of doors, however, in the most extended sense—the warder of the gates of sea and sky, of earth and heaven, the power at whose bidding the hinges of the universe revolved.

> Quidquid ubique vides, cœlum, mare, nubila, terras,
> Omnia sunt nostra clausa patentque manu.
> Me penes est unum vasti custodia mundi,
> Et ius vertendi cardinis omne meum est.
> Præsideo foribus cœli cum mitibus Horis,
> It redit officio Iupiter ipse meo,
> Inde vocor Ianus................ [3]

In token of his office, he bore in his hand a key, and was addressed as *Claviger* (key-bearer); *Patulcius* (opener); *Clusius* (shutter).[4] Moreover, since the beginning of a work may be regarded as the entrance to it, he was believed to preside over the beginning of all things, and when we remember the extreme importance attached by the Romans to the first step in any undertaking—the close connection which they supposed to exist between an auspicious commencement and a happy termination,[5] we need not feel surprised that Janus was ranked among the most honoured of divinities, and hailed in their ancient hymns as god of gods (*deorum deus.*)[6] In every invocation he first was named,

[1] Ov. Fast. I. 89. [2] The ancients at least seem to have entertained no doubt of the connection between the words *Janus* and *Janua*. See Cic. N. D. II. 27. quoted below. [3] Ov. Fast. I. 117.

[4] Macrobius S. I. 9. and Lydus de Mens. IV. 1. mention the following titles.—*Consivius* i.e. consiliarius (or, a *conserendo*, because sowing the seed is a *first step* towards harvest, or a propagine generis humani, quia Jano auctore conseritur); *Cenulus*, i.e. epularis; *Patricius*, i.e. indigenus; *Pater* quasi deorum deus (*Januspater* seems to have been used as a single word like *Diespiter*, *Marspiter*, &c.); *Clusivius*, i.e. viatorius (or, the same with *Clusius*); *Junonius*, i.e. aereus; *Quirinus*, i.e. propugnator; *Curiatius*, i.e. præses nobilium. Others will be given below.

[5] Thus Ov. Fast. I. 177.

> Tum deus incumbens baculo, quem dextra gerebat,
> Omina principiis, inquit, inesse solent.
> Ad primam vocem timidas advertitis aures:
> Et visam primum consulit augur avem.

[6] Macrob. S. I. 9.

taking precedence of even Jove himself;[1] at every solemn sacrifice he first was propitiated by offerings of wine, incense, mola salsa, and sweet cakes,[2] lest he should bar the portals of the celestial mansions against the prayers and oblations of the suppliant.[3] The first month of the year received its name from him; the first day of the year was his high festival; he shared the homage rendered to Juno on the first day of each succeeding month, being hence termed *Janus Junonius*,[4] and under the title of *matutine pater* (father of the morning)[5] he presided over the first dawn of every day. Several of his attributes are enumerated in the lines of Septimius Serenus.[6]

> Iane pater, Iane tuens, dive biceps, biformis,
> O cate rerum sator, O principium deorum,
> Stridula cui limina, cui cardinei tumultus,
> Cui reserata mugiunt aurea claustra mundi,
> Tibi vetus ara caluit Aborigineo sacello.

When called upon at the commencement or termination of a war, he was addressed as *Janus Quirinus* (the warrior); and it is well known that the doors of his temple were never closed except in peace, a practice the origin of which seems to have been unknown to the ancients, since they generally refer to a romantic legend which would appear to have been invented to explain it. In a battle fought under the city walls with the kinsmen of the Sabine virgins, so ran the tale, the Romans hastily closed a gate towards which the enemy were approaching. As soon as it was shut, it flew open of its own accord—the miracle was repeated a second and a third time; at this critical moment the Roman line gave way, the warders fled in consternation, and the victorious Sabines were about to dash forward in the pursuit, when suddenly a torrent of water, bursting from the temple of Janus, rushed through the archway and dispersed or swallowed up the advancing host. Hence the gates of the temple of this god were left open in war that he might be ever ready to lend his aid.[7]

[1] Thus, for example, the devoting prayer preserved by Livy VIII. 9, begins "Jane, Jupiter, Marspater, Quirine, Bellona, Lares, Divi Novensiles, Dii Indigetes," &c. [2] Cic. N. D. II. 27. "Quumque in omnibus rebus vim haberent maximam prima et extrema, principem in sacrificando Janum esse voluerunt".. See also Ov. Fast. I. 127. 171. Macrob. S. I. 9. The cake was called *ianual*, i.e. *ianuale libum*. See Fest. in verbo. From the cakes called *popana* offered to Janus on the Kalends, he was named *Popano*, according to Varro, as quoted by Lydus de Mens. IV. 1. 2. [3] Ov. Fast. I. 173. Macrob. S. I. 9. [4] Macrob. S. I. 9. According to Lydus, or at least the authors whom he followed, the twelve Salii were instituted by Numa to hymn the praises of Janus, according to the number of the months, and twelve altars were dedicated to him. See Lydus IV. 1, and Varro quoted by Macrob. S. I. 9. [5] Thus Hor. S. II. vi. 20.

> Matutine pater, seu Jane libentius audis.

[6] Quoted by Terentianus Maurus. [7] So Macrobius S. I. 9. He says that the gate was, from this circumstance, called the Porta Janualis, and that it was at the foot of the Viminal. He must surely mean the Capitoline Hill. Ovid. Fast, I. 259, also tells the story, and endeavours to connect it somehow or other with the treachery of the fair and frail Tarpeia.

The custom is said by Livy to have been established, along with most of the other religious ceremonies of the Romans, by Numa, but Virgil carries it back to an epoch much more remote, and describes in noble verses the opening of the gates of Janus when the people of Latinus had resolved to assail Æneas and the Trojan band.

> Mos erat Hesperio in Latio, quem protenus urbes
> Albanæ coluere sacrum, nunc maxima rerum
> Roma colit, quum prima movent in prœlia Martem,
> Sive Getis inferre manu lacrimabile bellum,
> Hyrcanisve Arabisve parant, seu tendere ad Indos,
> Auroramque sequi, Parthosque reposcere signa:
> Sunt geminæ Belli portæ, sic nomine dicunt,
> Religione sacræ et sævi formidine Martis:
> Centum ærei claudunt vectes, æternaque ferri
> Robora, nec custos absistit limine Janus.
> Has, ubi certa sedet patribus sententia pugnæ,
> Ipse, Quirinali trabea cinctuque Gabino
> Insignis, reserat stridentia limina Consul;
> Ipse vocat pugnas, sequitur tum cetera pubes,
> Æreaque adsensu conspirant cornua rauco.
> Hoc et tum Æneadis indicere bella Latinus
> More iubebatur, tristesque recludere portas. Æn. VII. 601.

And on the other hand, Horace in his ode to Augustus, C. IV. xv. 8.

> .... vacuumque duellis = Janum Quirinum clusit...

The most ancient temple of Janus stood near the extremity of the Argiletum, not far from the spot where the theatre of Marcellus was erected in later times.[1] Like all the other shrines of Janus it consisted merely of an open arch, the opposite sides of which could be closed with doors,[2] and is believed by some to have been actually a gateway connecting different quarters of the city.[3] It is certain that archways placed at the end of streets or elsewhere were called *Jani*;[4] and we read in Livy XLI. 27. that the censors Q. Fulvius Flaccus and A. Postumius Albinus (B. C. 174) inclosed the forum with shops and porticoes "et tres Janos faciebant." Two of these are supposed to have stood at the opposite extremities of the forum and one in the middle, and to have been termed respectively *Janus summus*, *Janus medius*, *Janus imus*, of which the *Janus medius* was a station frequented by the money lenders. This will explain two passages in Horace which have given rise to much controversy, the first is in Ep. I. i. 54.

[1] Servius on Virg. Æn. VII. 607. The greatest confusion prevails with regard to the situation of the different temples of Janus, as may be seen from the researches of modern topographers. [2] Plutarch calls it a *νεὼς δίθυρος*. [3] See Niebuhr's Roman History. [4] Cicero in the passage referred to above, N. D. II 27. still speaking of Janus, adds "ex quo transitiones perviæ *iani*, foresque in liminibus profanarum ædium *ianuæ* nominantur."

Virtus post nummos! hæc Ianus summus ab imo
Prodocet: hæc recinunt iuvenes dictata senesque,

i.e. "such are the principles inculcated from one end of the forum to the other;" the second in S. II. iii. 18.

.... postquam omnis res mea Ianum
Ad medium fracta est, aliena negotia curo.

"after I was ruined by the usurers."

Janus was usually represented with two heads (hence *bifrons; biceps; biformis; geminus;*) looking in opposite directions, grasping a key in his left hand and a staff in his right, the latter being, according to Macrobius, an emblem of his power, as *rector viarum.* The oldest copper Asses of Rome, Etruria, and perhaps some other Italian states, bear a head of Janus upon one side, and the rude effigy of a ship's prow on the other. We shall soon see the manner in which these devices were interpreted. On the taking of Falerii, a figure of Janus is said to have been discovered with four heads,[1] and he was from that time worshipped at Rome under this form also. A temple of *Janus Quadrifrons* still remains, near the Velabrum, in tolerable preservation, consisting of two arches intersecting each other at right angles, and thus presenting openings upon four sides.

The ancients were much perplexed by the appearance and attributes of this deity, and a great variety of hypotheses were broached concerning his nature. Some, reasoning from the fact that he presided over the beginning of all things, supposed him to be Chaos, and thus Ovid makes him say. Fast. I. 103.

Me Chaos antiqui, nam res sum prisca, vocabant.

Others believed that he was a personification of heaven, others that he was the prince of the air, others that he was Mars, others that he represented the united divinities of Apollo and Diana.[2]

According to the most rational theory, he was the Sun-God of the Tuscans. In this capacity he might be said to open and to close each day and each year, and thus to be the door-keeper of heaven. This is strongly corroborated by the circumstance that his statues had frequently the numbers CCC marked[3] on one hand, and LV on the other,

[1] Serv. on Virg. Æn. VII. 607. [2] See Macrob. I. 9. Lydus de Mens. IV. 2.
[3] Or holding that number of pebbles. See Lydus and Macrobius as above, and Plin. H. N. XXXIV. 7.

which was afterwards changed to LXV, when the Solar superseded the Lunar year. Under this view, the double or quadruple head might indicate the all-seeing eye of the Sun (πανόπτης,) which scans the universe and descries both the past, the present, and the future; or the four heads might be symbolical of the four seasons. Ovid makes him assign two reasons for his double head; the one, that it was a relic of the primitive disorder of Chaos; the other, which we shall give in the poet's own words, is amusing enough.

> Omnis habet geminas, hinc atque hinc, ianua frontes;
> E quibus hæc populum spectat; at illa Larem.
> Utque sedens vester primi prope limina tecti
> Ianitor, egressus introitusque videt;
> Sic ego prospicio, cælestis ianitor aulæ,
> Eoas partes, Hesperiasque simul.
> Ora vides Hecates in tres vergentia partes,
> Servet ut in ternas compita secta vias.
> *Et mihi, ne flexu cervicis tempora perdam,*
> *Cernere non moto corpore bina licet.* Fast. I. 135.

When the *Pragmatic system*, which undertook to rationalise all the legends of mythology and reduce them to real history, became fashionable in Rome,[1] Janus was represented as an ancient king of Italy, who reigned along with a native princess Camese, from whom the district was called *Camasene*,[2] while the royal city was *Janiculum*. Saturnus arrived in Italy at this period, was hospitably received, and instructed his entertainers in agriculture and the arts of civilized life. Peace, prosperity, and happiness were everywhere diffused under the joint sway of Janus and Saturnus, and the latter founded Saturnia, on what was afterwards called the Capitoline hill, immediately opposite to Janiculum. The coins of the country were impressed on one side with a double head, typical of the wisdom of their original monarch which enabled him to look forward into the future as well as back upon the past; while the reverse bore a ship in honour of the stranger who came from beyond the seas.[3] Virgil alludes to this tale when he makes Evander exclaim to Æneas,

> Hæc duo præterea disiectis oppida muris,
> Reliquias veterum vides monumenta virorum.
> Hanc Ianus pater, hanc Saturnus condidit arcem;
> Ianiculum huic; illi fuerat Saturnia nomen.

[1] It first became generally diffused when Ennius translated the work of Euhemerus. [2] Others make *Camasene* to be the name of the sister of Janus. See Lydus IV. 2. Varro. L. L. V. 10. Macrob. S. I. 7. Creuzer, after an elaborate investigation, proves, to his own satisfaction, that the term means *fishwife!*
[3] Macrob. S. I. 7.

and Ovid more circumstantially. Fast. I. 229.

Multa quidem dicici: sed cur navalis in ære
  Altera signata est, altera forma biceps?
Noscere me duplici posses in imagine, dixit;
  Ni vetus ipsa dies extenuaret opus.
Causa ratis superest: Tuscum rate venit in amnem
  Ante pererrato falcifer orbe Deus.
Hac ego Saturnum memini tellure receptum:
  Cœlitibus regnis ab Iove pulsus erat.
Inde diu genti mansit Saturnia nomen:
  Dicta quoque est Latium terra latente Deo.
At bona posteritas puppim servavit in ære,
  Hospitis adventum testificata Dei.
Ipse solum colui, cuius placidissima lævum
  Radit arenosi Tibridis unda latus.
Hic, ubi nunc Roma est, incædua sylva virebat;
  Tantaque res paucis pascua bubus erat.
Arx mea collis erat, quem cultrix nomine nostro
  Nuncupat hæc ætas Ianiculumque vocat.

We may conclude by observing that there was another version of the story, in which Janus was represented as being himself a foreigner, who emigrated from Perrhæbia to the region of the west and took up his abode on the Janiculum. He was the inventor of chaplets, rafts, and ships, and the first who coined brazen money; he married his sister Camese, and had a son Æthex and a daughter Olistene.[1]

OVID FASTI. I. 149.

THE poet introduces the following charming description by inquiring of Janus why the year begins in the depth of winter rather than in spring, when all nature awakes into new life.

9. (*Ignota...hirundo.*) The Greek and Latin poets frequently speak of the swallow as heralding, by its return, the approach of spring; thus Ov. Fast. II. 853, at the close of the month of February, exclaims,

Fallimur? an veris prænuntia venit hirundo,
  Et metuit, ne qua versa recurrat hyems?

1 Plutarch Q. R. XXII. and Athenæus XV. 46, who gives most of the above particulars from a work "On Stones," by a certain Draco of Corcyra.

and Hor. Ep. I. vii. 10.

> Quod si bruma nives Albanis illinet agris,
> Ad mare descendet vates tuus, et sibi parcet,
> Contractusque leget: te, dulcis amice, reviset
> Cum Zephyris, si concedes, et hirundine prima.

10. *(Et luteum, &c.)* Compare Virg. G. IV. 305.

> Hoc geritur, Zephyris primum impellentibus undas,
> Ante novis rubeant quam prata coloribus, ante
> Garrula quam tignis nidum suspendat hirundo.

OVID. FASTI. I. 295.

The Student will find in the Introduction to the Fasti, contained in the Appendix, some information with regard to the calculations of the ancients founded upon the rising and setting of the heavenly bodies. Ovid, when about to describe some of these phenomena, bursts forth into an animated apostrophe to the most sublime of sciences.

4. *(Inque domus superas scandere.)* Compare the sailor's address to the corpse of Archytas. Hor. C. I. xxviii. 4.

> .... nec quidquam tibi prodest
> Aerias tentasse domos, animoque rotundum
> Percurrisse polum, morituro.

9. *(Perfusaque gloria fuco.)* *Fucus*, properly speaking, is the name of a marine plant which was extensively used in dyeing; hence it is put for paint in general, and metaphorically for anything which hides the real appearance of an object, and hence frequently signifies a *pretext* or *disguise*, and *facere fucum alicui* is *to deceive*. Thus Plaut. Mostell. I. iii. 118.

> Vetulæ, edentulæ, quæ vitia corporis fuco obculunt.

Hor. S. I. ii. 83.

> Adde huc, quod mercem sine fucis gestat, aperte,
> Quod venale habet, ostendit, &c.

Cic. Att. I. i.

> Prensat unus P. Galba sine fuco et fallaciis more maiorum.

Plaut. Capt. III. iii. 6.

> Nec sycophantiis, nec fucis, ullum mantellum obviam est.

11. (*Admovere.*) One MS. has *adduxere.* A prose writer would certainly have said *admovere oculos sideribus*, or, *adduxere sidera oculis* rather than *admovere sidera oculis.*

13. (*Non ut ferat Ossan Olympus.*) He alludes to the legend of Otus and Ephialtes, sons of Aloeus, who sought to mount to heaven by piling Ossa upon Olympus and Pelion upon Ossa. See notes on Tibull. II. v. 9. p. 196. 197.

OVID. FASTI. I. 469.

INTRODUCTION.

THIS extract contains the history of Evander, of his arrival in Latium, and of his founding a city on the spot where Rome afterwards stood. Virgil has, with great skill and judgment, interwoven this tradition with the fabric of the last six books of the Æneid: the prosaic record we shall give in the words of Dionysius of Halicarnassus.

"Not long after, another band of Greeks, from Palantium a city of Arcadia, arrived in this part of Italy, about sixty years before the Trojan war, as the Romans themselves tell. The leader of the colony was Evander, son of Hermes and a certain Arcadian nymph, whom the Greeks declare to have been inspired and named Themis, while those who have written upon Roman Antiquities give her the appellation, in their vernacular tongue, of Carmenta, which in the Greek language would be Thespiôdos (*prophetic-songstress*), for the Romans call songs *carmina:* but all agree that this woman, being divinely inspired, foretold in song to the people future events. This expedition was not sent forth by the common consent of the state, but a sedition having arisen the party that was worsted retired voluntarily. At that time, Faunus,

a son, as they say, of Ares, had succeeded to the sovereignty of the Aborigines, a man at once bold and prudent whom the Romans honour with sacrifices and songs as one of the gods of their land. This Faunus received the Arcadians, who were few in number, with great friendship, and gave them as much of his territory as they wished. The Arcadians, on the other hand, as Themis, seized with divine phrenzy, had commanded, chose, not far from the Tiber, a hill, which is now almost in the very centre of the city of the Romans, and raised beside it a small village sufficient for the crews of the two ships in which they had migrated from Greece. This little town they named Palantium after their own mother-city in Arcadia. Now, however, the place is by the Romans called Palatium, time having corrupted the accurate form of the word."

Dionysius goes on to relate that Polybius and others derived the name Palatium from a youthful hero Palas, (son of Hercules and Dyna[1] daughter of Evander), who was there interred, but adds that he had never beheld any sepulchre of Palas at Rome, nor ever heard of any sacrifices offered to his memory, although holy rites were performed every year, at the public expense, in honor of Evander and Carmenta, and altars were to be seen erected, one to Carmenta beside the Porta Carmentalis under the Capitoline hill, and another to Evander at the base of the Aventine, not far from the Porta Trigemina.[2]

1. (*Orta prior Luna*, &c.) The desire inherent in nations as well as individuals of tracing up their origin to periods the most remote is sufficiently conspicuous, in our own times, among the Hindoos and Chinese, whose chronology (according to their own representations) extends back for millions of years. Influenced by a like spirit, the Athenians gloried in the title of *αὐτόχθονες*, asserting that they had sprung from the very soil on which they dwelt, and, as an emblem of their origin, wore golden cicadas in their hair; while the Arcadians, who were acknowledged to be among the most ancient inhabitants of Greece, boasted that they had been in possession of their mountain land before the moon rolled in the sky. It would be vain to attempt to ascertain how this wild tradition arose, but when we recollect that legends were attached to all the principal constellations,[3] accounting for their origin, and therefore supposing a period when they did not exist, we can easily imagine that some similar tale was current among the Arcadians with regard to their favourite deity. The epithet *προσέληνοι* is said to have been first applied to them by Hippo of Rhe-

[1] Dionysius in another place (A. R. I. 45), speaks of a daughter of Evander named Launa, who is evidently the same as Lavinia. [2] The student will find a critical discussion on the story of Evander in Niebuhr's Roman History. [3] For example, the Great Bear who was once Calisto; daughter of Lycaon Arctophylax who was her son; the Crown of Ariadne, &c.

gium, a writer who flourished in the time of Darius Hystaspes. Those who are desirious to examine the testimonies of ancient authors upon this subject and to criticise the various attempts which have been made to rationalize the myth, will find all the information they can desire in a dissertation by Heyne, published in his Opuscula Academica, Vol. II. p. 332. Ovid alludes again to the idea in Fast. II. 289.

> Ante Iovem genitum terras habuisse feruntur
> Arcades: et Luna gens prior illa fuit,

and in V. 90, speaking of Mercury,

> Arcades hunc, Ladonque rapax et Mænalos ingens
> Rite colunt, Luna credita terra prior.

2. (*Arcade.*) Arcas, son of Jupiter and Callisto daughter of Lycaon king of Arcadia. He was transformed into the constellation Arctophylax when his mother was changed into Ursa Major. In line 74, *Arcade* is an adjective applied as an epithet to Evander, "the Arcadian chief."

4. (*Matris.*) Themis or Carmenta, of whom enough has been said in the introduction to this extract.

7. (*Motus.*) "Civil discord." We have seen that, according to the narrative of Dionysius, Evander quitted his native land in consequence of a sedition.

8. (*Tempore,*) i. e., tempore et eventu fidem nactæ sunt eius vaticinationes, quibus statim non credebatur. B.

9. (*Vera nimium.*) Compare Ov. Her. V. 123.

> Ah nimium miseræ vates mihi vera fuisti.

10. (*Parrhasium larem,*) i e., "Arcadian home." The *Parrhasii* were an Arcadian tribe, and the epithet is here used generally. The proper abode of Evander was Pallantium. In like manner, in Fast. I. 618, Carmenta is called *Parrhasia dea*, in 627 *Tegeæa parens*, and in 634 *Mænalis Nympha*, from the city of Tegea and the mountain Mænalus.

16. The philosophy of Ovid is better here than in some other passages where he expresses a sentiment directly the reverse of this. Thus Amor. II. vii. 11.

> Atque ego peccati vellem modo conscius essem:
> Æquo animo pœnam qui meruere ferunt.

and Her. V. 7.

> Leniter, ex merito quidquid patiare, ferendum est.
> Quæ venit indigne poena dolenda venit.

20. (*Procella.*) We have *tempestas* below v. 27 in the same sense. Both words are frequently used figuratively by the best prose writers.

22. Cadmus was the son of the Phœnician Agenor and the brother of Europa. The latter having been carried off by Jove, Agenor commanded his sons to go forth and not to return until they had recovered their sister. The search proving fruitless, Cadmus settled in Bœotia, or *Aonia* as it was otherwise called from the *Aones* one of its ancient tribes. Ovid tells the whole story in the third book of the Metamorphoses.

23. Tydeus was the son of Œneus king of Calydon and half-brother of Meleager. Having slain a man, he left his home an exile and took refuge in Argos with Adrastus whose daughter Deipyle he married and became the father of Diomede. *Apollod.* I. 8, 5.

(*Pagasæus Iason.*) Pagasæ (*Volo*), from which the Pagasæus Sinus (*Gulf of Volo*) derived its name, was the harbour of Iolchos, the native town of Jason, and the port from which the ship Argo sailed on the expedition in search of the golden fleece. Jason, upon his return, persuaded Medea to contrive the death of Pelias the usurper of his kingdom, and was in consequence driven forth from Iolchos along with Medea by Acastus the son of Pelias. *Apollod.* I. 9, 28.

24. (*Et quos*, &c.) We have a long catalogue of illustrious exiles in Ep. ex P. I. iii. 61 et seqq.

25, 26. This couplet is a translation of a fragment of Euripides,

> Ἅπας μὲν ἀὴρ ἀετῷ περάσιμος,
> Ἅπασα δὲ χθὼν ἀνδρί γενναίῳ πατρίς,

27. (*Tamen,*) i. e., "although the blasts of misfortune now sweep fiercely, yet the storm will not always rage, but *tempora veris erunt.*"

33. (*Terenti.*) *Terentus* or *Terentum* was a place on the edge of the Campus Martius, close to the Tiber, where there was an altar sacred to Pluto and Proserpine buried under the earth, which was uncovered at the celebration of the secular games only. Hence Mart. IV. i. 7.

> Hic colat ingenti redeuntia saecula lustro,
> Et quæ Romuleus sacra Terentus habet.[1]

[1] There seems to have been a statue of Pan here in the time of Martial. Vid. Ep. I. lxx.

and again X. lxiii. 3, he boasts that he had twice beheld the secular games, these having been celebrated by Claudius and afterwards by Domitian after an interval of 40 years only.

> Bis mea Romano spectata est vita Terento.

Statius also Sylv. IV. i. 37, alludes to the same circumstance.

> .... mecum altera secula condes
> Et tibi longævi revocabitur ara Terenti.

and again Sylv. I. iv. 17.

> Nec tantum induerint fatis nova secula crimen,
> Aut instaurati peccaverit ara Terenti.

Festus has the following notice.

Terentum locus in Campo Martio dictus, quod eo loco ara Ditis patris in terra occultaretur.

There is another allusion to the same subject under the word *Saeculares*, but the passage is so mutilated that no conclusion can be drawn from it. The *locus classicus* is to be found in Valerius Maximus. II. iv. 4. 5.

"Et, quia ceteri ludi, ipsis appellationibus, unde trahantur, apparet, non absurdum videtur, Sæcularibus initium suum, cuius generis minus trita notitia est, reddere. Cum ingenti pestilentia Urbs agrique vastarentur, Valesius, vir locuples, rusticæ vitæ, duobus filiis et filia ad desperationem usque medicorum laborantibus, aquam calidam iis a foco petens, genibus nixus, Lares familiares, ut puerorum periculum in ipsius caput transferrent, oravit. Orta deinde vox est, habiturum eos salvos, si continuo flumine Tiberi devectos Terentum deportasset, ibique ex Ditis patris et Proserpinæ ara petita calda recreasset. Eo prædicto magnopere confusus, quod et longa et periculosa navigatio imperabatur; spe tamen dubia præsentem metum vincente, pueros ad ripam Tiberis protinus detulit, (habitabat enim in villa sua propter vicum Sabinæ regionis Eretum), ac lintre Ostiam petens, nocte concubia ad Martium Campum appulit. Sitientibusque ægris succurrere cupiens, igne in navigio non suppetente, ex gubernatore cognoscit, haud procul apparere fumum. Et ab eo iussus egredi Terentum (id ei loco nomen est) cupide arrepto calice, aquam flumine haustam, eo unde fumus erat obortus, iam lætior pertulit, divinitus dati remedii quasi vestigia quædam in propinquo nactum se existimans: inque solo

magis fumante, quam ullas ignis habente reliquias, dum tenacius omen apprehendit, contractis levibus, et quæ fors obtulerat, nutrimentis, pertinaci spiritu flammam [evomuit] calefactamque aquam pueris bibendam dedit: qua potata, salutari quiete sopiti, diutina vi morbi repente sunt liberati; patrique indicaverunt, vidisse se in somnis, nescio a quo Deorum spongia sua corpora pertergi, et præcipi, ut ad Ditis patris et Proserpinæ aram, a qua fuerat potio ipsis allata, furvæ hostiæ immolarentur, lectisterniaque et ludi nocturni fierent. Is, quod eo loci nullam aram viderat, desiderari credens, ut a se construeretur, aram emturus in Urbem perrexit; relictis, qui, fundamentorum constituendorum gratia, terram ad solidum foderent. Hi, domini imperium exsequentes, cum ad XX. pedum altitudinem humo egesta pervenissent, animadverterunt aram Diti patri Proserpinæque inscriptam. Hoc postquam Valesius, nuntiante servo, accepit, omisso emendæ aræ proposito, hostias nigras, quæ antiquitus furvæ dicebantur, Terenti immolavit: ludosque et lectisternia, continuis tribus noctibus, quia totidem filii periculo liberati erant, fecit.

Cuius exemplum Valerius Poplicola (qui primus consul fuit) studio succurrendi civibus, secutus, apud eamdem aram publice nuncupatis votis, cæsisque atris bubus, Diti maribus, feminis Proserpinæ, lectisternioque, ac ludis trinoctio factis, aram terra, ut ante fuerat, obruit."

35. (*Utque erat.*) See note on Tibull. I. iii. 92. p. 161.

(*Immissis,*) "dishevelled," "flowing over her face and shoulders," after the manner of inspired women. See note on Ov. Her. V. 114. p. 231.

38. (*Pinea texta,*) i. e., "the planks of the ship." Compare Met. tam. XIV. 530.

.... Fert ecce avidas in pinea Turnus
Texta faces.............

42. (*Novos...deos,*) i. e., Romulus and the Cæsars.

45. (*Bonis avibus,*) i. e., "happy omens," so Horace Epod. X. 1.

Mala soluta navis exit alite
  Ferens olentem Mævium.

48. (*Iura...petet.*) *Petere iura* est subiecti populi, ut *dare iura* imperantis. G. who compares Virg. G. IV. 561.

...... victorque volentes
Per populos dat iura, viamque affectat Olympo.

and Hor. C. III. iii. 43.

... triumphatisque possit = Roma ferox dare iura Medis.

50. (*Tantum fati,*) loco destinatam esse a fato tantam dignitatem. G.

51...60. She now proceeds to prophesy the arrival of Æneas, the war between Æneas and Turnus on account of Lavinia, and the death of Pallas son of Evander, the events which form the theme of the six last books of the Æneid.

57. (*Neptunia Pergama,*) so called because the walls were said to have been reared by Neptune and Apollo, so also Virg. Æn. II. 624.

> Tum vero omne mihi visum considere in ignes
> Ilium, et ex imo verti Neptunia Troia.

58. (*Num minus,* &c.) Nihilo tamen minus ex illo cinere imperium orietur, totum terrarum orbem occupans. G.

(*Minus......altior.*) We find a similar construction in Florus IV. 2, 47. "Sed nec *minus admirabilior* illius exitus belli," and in like manner *magis* and *potius* are sometimes joined with adjectives in the comparative degree, and with *malo, præopto* and the like. Thus Liv. IX. 7. "Obsessos primum audierunt: *tristior* deinde ignominiosæ pacis *magis*, quam periculi, nuncius fuit;" and again in Præf. "Cum bonis *potius* ominibus votisque ac precationibus...*libentius* inciperemus." So also Nepos Con. V. "Neque tamen ea non pia et probanda fuerunt, quod *potius* patriæ opes augeri, quam regis, *maluit*," and Terent. Hec. IV. i. 17.

> Adeon' pervicaci esse animo, ut puerum *præoptares* perire,
> Ex quo firmiorem inter nos fore amicitiam posthac scires,
> *Potius* quam adversum animi tui lubidinem esset cum illo nupta.

59, 60. In reference to Æneas who bore away his father on his shoulders from the flames of Troy, and at the same time rescued the Penates and other sacred things which were transported by him to Italy. Hector, as seen by Æneas in a vision on the night when Troy was captured, thus speaks. Æ. II. 293.

> Sacra suosque tibi commendat Troia Penates:
> Hos cape fatorum comites, his mœnia quære
> * * * * * *
> Sic ait, et manibus vittas Vestamque potentem
> Æternumque adytis effert penetralibus ignem.

and afterwards line 717, after they had escaped from the city, Æneas thus addresses his sire.

> Tu, genitor, cape sacra manu, patriosque Penates.

and again Æ. III. 148.

> Effigies sacræ divum Phrygiique Penates
> Quos mecum a Troia mediisque ex ignibus urbis
> Extuleram, visi ante oculos adstare iacentis, &c.

With regard to these Penates, see note p. 139, and on Vesta, notes to the extract from Ov. Fast. VI. 419. p. 101.

61. 62. Both Julius Cæsar and Augustus held the office of Pontifex Maximus, and as such exercised supreme jurisdiction over all things sacred.

65. (*Nepos.*) These lines must have been inserted after the accession of Tiberius, which took place A.D. 14, about three years before the death of Ovid. Tiberius was the adopted son of Augustus, who was the adopted son of Julius, and hence Tiberius is called the *nepos* of the latter.

65. (*Licet ipse recuset.*) This refers to the farce played off by the arch dissembler in order that the senate might be compelled to force the empire on his acceptance. It is admirably described by Tacitus. See especially Ann. I. 11 and 12.

68. According to the last will of Augustus, "Livia in familiam Iuliam nomenque Augustæ adsumebatur."[1] Tiberius refused to allow any additional distinction to his mother, (Tac. Ann. I. 14.) but her grandson Claudius granted her divine honours. "Aviæ Liviæ divinos honores, et Circensi pompa currum elephantorum Augusteo similem decernendum curavit."[2]

72. (*Felix, &c.*) The poet in this exclamation refers by contrast to his own dreary place of banishment.

OVID. FASTI. I. 543.

INTRODUCTION.

In the traditions and poetry belonging to the half-civilized state of nations we generally find that a conspicuous place is occupied by champions endowed with super-human strength and valour, who dis-

[1] Tacit. Ann. I. 8. [2] Suet. Claud. XI.

tinguished themselves as the benefactors of mankind, destroying savage beasts and monsters of every description, redressing wrongs, avenging tyranny, and maintaining the cause of the virtuous and feeble against the wicked and powerful. Such individuals are sometimes represented as incarnations of divinity, sometimes as sons of a god, sometimes as mere men favoured by heaven, who open up for themselves a path to immortality. Examples of beings belonging to one or other of these classes will be found in the Rama of the Hindoos, the Roostum of the Persians, the Antar of the Bedoueens, the Odin of the Scandinavians, the Melcart of the Phœnicians, and the Hercules of the Greeks. But to our surprise we search the classics in vain for some notice of an Italian national hero, and hence we are naturally led to enquire whether their ancient records may not have recognised a personage of this description, whose fame was hidden in later times under a foreign title.

On examining the history of the son of Zeus and Alcmena we shall soon discover that the Greeks, as their geographical knowledge became extended, attributed without hesitation to their own Hercules the exploits and adventures of the mighty ones of other lands. There can be little doubt that the story of the servitude to Omphale arose from his being identified with the Lydian god Sandon, and in like manner it is certain that Hylas was invoked by the Bithynians at their fountains, during the noontide heat of summer, long before Greek colonies were planted on the shores of the Pontus.[1] The Phœnician Melcart, a wanderer and a conqueror, had a temple at Gadeira, and thither in the course of time Erytheia, Geryon, and his herds were transplanted;[2] while Phœnician and Greek traditions were mixed up and woven together into a complicated tissue. When it was once settled that Hercules had marched through Spain nothing could be more natural than that he should return home by way of Italy and visit his countryman Evander, while at the same time it was little likely that he could perform so long a journey without an adventure. Accordingly, the local legend of the destruction of the robber Cacus, the fire-breathing son of Vulcan, who dwelt in a cavern on the Aventine, was seized upon and appropriated without opposition, it would appear, from those to whom it belonged.

We must remark, however, that it was the practice of the Romans when they became acquainted with a foreign god, to identify him with some divinity of their own, whose name was retained while he was invested with the attributes of the stranger. Thus Jupiter, Juno,

[1] See Müllers Dorians Vol. I. p. 457. Engl. Trans. and his essay in the Rheinisches Museum. Vol. IV. p. 22. [2] Geryon and Erytheia seem originally to have belonged to Epirus. See Muller. Vol. I. p. 435. Engl. Trans.

Diana, Venus, Mars, Neptunus, Mercurius, and Vulcanus, received, in addition to their own native honours, the homage paid by the Greeks to Zeus, Hera, Artemis, Aphrodite, Ares, Poseidon, Hermes, and Hephaestus. Sometimes both titles were used indifferently, as in the case of Pallas and Minerva, Bacchus and Liberpater, Pan and Faunus, Persephone and Libera. But when a foreign appellation alone was employed, such as Apollo, Priapus, Cybele, Isis, Serapis, and the like, it must be taken as a proof that no homesprung deity could be found exactly analogous. Hence we might have been disposed to conclude that this held good of Hercules, especially since we know that he was worshipped after the Grecian fashion; but two fragments preserved by late writers, one of Cassius Hemina, an early Roman Annalist, the other of Verrius Flaccus, the celebrated grammarian, whose work was abridged by Festus, go far to prove that the destruction of Cacus was achieved by an indigenous hero, a Latin Hercules, called *Garanus* or *Recaranus*, whose place was so successfully usurped by the Theban champion that but few even of his own countrymen in after ages had heard the name.

The passages in question are as follows:

Eo (sc. *Evandro*) regnante, forte, Recaranus quidam, Græcæ originis, ingentis corporis et magnarum virium pastor, qui erat forma et virtute ceteris antecellens, Hercules appellatus, eodem venit. Cumque armenta eius circa flumen Albulam pascerentur, Cacus, Evandri servus, nequitiæ versatus, et præter cetera furacissimus, Recarani hospitis boves surripuit: ac ne quod esset indicium, aversas in speluncam attraxit, &c.

This is given on the authority of Cassius by the author of the tract entitled "Origo gentis Romanæ," usually attributed to Aurelius Victor. The next quotation is from a note of Servius on Virg. Æn. VIII. 203.

Sane de Caco, interemto ab Hercule, tam Græci quam Romani consentiunt. Solus Verrius Flaccus dicit, Garanum fuisse pastorem magnarum virium, qui Cacum adflixit, omnes autem magnarum virium, apud veteres, Hercules dictos.

When we examine closely into the worship of Hercules among the Romans we discover several very marked peculiarities, from which we may draw some inferences with regard to the nature and character of this Recaranus. The subject has been discussed with great ingenuity by Hartung in his work "Die Religion der Römer," but the investigation is too intricate and the results too uncertain to be introduced here.

The student will do well to compare this extract with the narrative of Virgil, Æn. VIII. 193—270, and of Propertius Eleg. IV. ix.

Dionysius of Halicarnassus also has given the fable at full length, (A. R. I. 39, 40,) but the following chapter in Livy includes all that is necessary in the way of illustration.

Ita solus potitus imperio Romulus; condita urbs conditoris nomine adpellata. Palatium primum, in quo ipse erat educatus, muniit: sacra Diis aliis Albano ritu, Græco Herculi, ut ab Evandro instituta erant, facit. Herculem in ea loca, Geryone interemto, boves mira specie abegisse memorant, ac prope Tiberim fluvium, qua, præ se armentum agens, nando traiecerat, loco herbido, ut quiete et pabulo læto reficeret boves, et ipsum fessum via procubuisse. ibi quum eum, cibo vinoque gravatum, sopor obpressisset, pastor adcola eius loci, nomine Cacus ferox viribus, captus pulchritudine boum, quum avertere eam prædam vellet; quia si agendo armentum in speluncam compulisset, ipsa vestigia quærentem dominum eo deductura erant; aversos boves, eximium quemque pulchritudine, caudis in speluncam traxit. Hercules ad primam auroram somno excitus, quum gregem perlustrasset oculis, et partem abesse numero sensisset, pergit ad proximam speluncam, si forte eo vestigia ferrent. quæ ubi omnia foras versa vidit, nec in partem aliam ferre, confusus atque incertus animi, ex loco infesto agere porro armentum occepit. Inde quum actæ boves quædam ad desiderium, ut fit, relictarum mugissent, reddita inclusarum ex spelunca boum vox Herculem convertit. quem quum vadentem ad speluncam Cacus vi prohibere conatus esset; ictus clava, fidem pastorum nequidquam invocans, morte occubuit. Evander tum ea, profugus ex Peloponneso, auctoritate magis, quam imperio, regebat loca: venerabilis vir miraculo literarum, rei novæ inter rudes artium homines; venerabilior divinitate credita Carmentæ matris, quam fatiloquam, ante Sibyllæ in Italiam adventum, miratæ eæ gentes fuerant. Is tum Evander, concursu pastorum, trepidantium circa advenam manifestæ reum cædis, excitus, postquam facinus facinorisque caussam audivit, habitum formamque viri aliquantum ampliorem angustioremque humana intuens, rogitat, qui vir esset? Ubi nomen patremque ac patriam accepit; *Iove nate, Hercules, salve,* inquit; *te mihi mater, veridica interpres Deum, aucturum cœlestium numerum cecinit; tibique aram hic dicatum iri, quam opulentissima olim in terris gens Maximam vocet, tuoque ritu colat.* Dextra Hercules data, *accipere se omen impleturumque fata, ara condita atque dicata,* ait. Ibi tum primum bove eximia capta de grege sacrum Herculi, adhibitis ad ministerium dapemque Potitiis ac Pinariis, quæ tum familiæ maxime inclitæ ea loca incolebant, factum. Forte ita evenit, ut Potitii ad tempus præsto essent, iisque exta adponerentur, Pinarii, extis adesis, ad ceteram venirent dapem. inde institutum mansit, donec Pinarium genus fuit, ne extis sollemnium vescerentur. Potitii, ab Evandro edocti, antistites sacri eius per multas ætates fue-

runt: donec tradito servis publicis sollemni familiæ ministerio, genus omne Potitiorum interiit. Hæc tum sacra Romulus una ex omnibus peregrina suscepit; iam tum immortalitatis virtute partæ, ad quam eum sua fata ducebant, fautor.

1. (*Boves...Erytheidas.*) The legend of Geryon and his oxen first appears in Hesiod. Theog. 287.

Chrysaor[1] loved the maid Kallirhoe
Daughter of famous Ocean, and she bore
The triple-bodied Geryon; but he
Was slain in Erytheia's sea girt isle:
Beside his slow-paced oxen there he fell
O'ermastered by the might of Hercules,
What time the hero drove the broad-browed steers
To sacred Tiryns, crossing Ocean's flood.

The ancient and famous Phœnician city which the Greeks called *Gadeira* and the Romans *Gades*, was built upon an island which bore the same name. *Erytheia* is mentioned by Herodotus,[2] in connection with the story of Geryon, as a separate island close to Gadeira, but, by less accurate writers, they are frequently confounded[3] Erytheia was celebrated on account of its great fertility, especially for the richness of its pasture, concerning which some marvellous tales are related by Strabo, who remarks, that this circumstance probably induced mythologists to fix upon it as the residence of the triple-bodied king.[4] The island of Gadeira is now called *St. Leon*, Erytheia is *Trocadero.*

3. (*Domus Tegeæa,*) i. e., "The Arcadian hall." *Tegea* was one of the most ancient and powerful of the Arcadian cities; it furnished no less than 3000 soldiers to the confederate Grecian army at the battle of Platea: it is spoken of as a place of importance by Thucydides and Xenophon, and enjoyed considerable prosperity long after the subjugation of the Peloponnesus by the Romans.

5. (*Excussus somno.*) Nil nisi expergefactus. G.

(*Tirynthius hospes,*) i. e., Hercules, because, although born at Thebes, he went to dwell at Tiryns in obedience to the Delphic oracle, and there served Eurystheus, by whose commands he undertook and accomplished his twelve labours. (Apollod. II. 4, 12.)

8. Compare Mart. V. lxv. 5.

Silvarumque tremor, tacita qui fraude solebat
Ducere nec rectas Cacus in antra boves.

[1] Chrysaor was a being of great stature who sprung from the blood of Medusa along with the horse Pegasus. [2] IV. 8. [3] e. g. Pherecydes: Apollodorus: Pliny. [4] Strabo III. c. 5.

10. (*Malum.*) Ovid intends to make a sort of pun upon the name *Cacus*, which written in Greek letters is κακός, i. e., *malus*. The quantity of the words is different, the first syllable in *Cacus* being long.

12. *Mulciber* was one of the designations of *Vulcanus* the Roman God of Fire. The name is evidently formed from *mulceo*, and may refer to the power which he exerted in softening iron and other refractory metals, and in thus rendering them available for the wants of man; or it may be a title intended to propitiate the deity and to induce him, when thus invoked, to manifest himself as a gentle and beneficent, not as a furious and destroying power.

The worship of Vulcan was coeval with the infancy of the city. According to the current tradition, his first temple was erected by Romulus or Tatius close to the Comitum; here these princes were wont to meet and take counsel together, while the assemblies of the people were held outside; here Romulus dedicated a bronze chariot in honour of his conquest of Cameria, in which was placed a statue of himself crowned by Victory, with an inscription recording his exploits; and here he planted the lotus tree, still in existence in the time of the elder Pliny.[1]

The chief festival of Vulcan was the *Vulcanalia*, celebrated on the X. Kal. Sept. (23d August), with games in the Flaminian Circus, on which occasion living creatures were cast into the fire as offerings.[2] Another solemnity connected, in all probability, with the same worship was the *Fornacalia* or Feast of Ovens, held on the 21st of February, apparently the same with the *Furnalia* or *Furinalia*, although some ancient writers speak of *Fornax* and *Furina* as two independent goddesses.[3] In addition to the epithet *Mulciber*, we find him addressed as *Ignipotens*[4] (Lord of Fire); *Lemnius*[5] (from Lemnos his favourite haunt); and *Lateranus*[6] (from the bricks (*lateres*) used in the construction of furnaces.) Macrobius quotes Cincius and Piso to prove that Vulcan had a wife named *Maia* or *Majesta*, from whom the month of May received its appellation.

When the Romans became familiar with Grecian literature and Grecian mythology, Vulcanus was identified with Hephaestus the halting son of Zeus (Jupiter) and Hera (Juno),[7] or of Hera alone,[8] who was flung headlong from heaven and fell upon the Lemnian isle. He was the fabricator of the thunderbolts, the general artificer of Olympus,

[1] Dion. Hal. II. 54. 56. VI. 67. Plutarch. Vit. Rom. XXIV. and Quæst. Rom. XLIV. Plin. H. N. XVI. 44. [2] Varro L. L. VI. 3. It is generally asserted that these were fishes, the inhabitants of the element most opposed to Fire. This is probable enough, but there seems to be no positive authority. What Festus says of the *Piscatorii Ludi* cannot be applied to the Volcanalia. [3] See Ov. Fast. II. 527. Fest. in verb. *Furnalia*. Varro L. L. VI. 3. Cic. N. D. III. 18. [4] Virg. Æn. VIII. 414. [5] Ibid. 454. [6] This rests upon the authority of Arnobius adv. gent. IV. 6. [7] Il. I. 578. XVIII. 396. XXI. 332. Od. VIII. 312. [8] Hesiod. Theog. 729.

who constructed out of the various metals the dwellings, the chariots, the weapons and the ornaments of the Gods. In the Iliad and in Hesiod[1] he is said to have wedded one of the Charites, but in the Odyssey,[2] if the passage be genuine, Aphrodite (Venus) is represented as his spouse, and this account is generally followed by the later Greeks and by the Latin poets. He disdained not at the request of Thetis to exert his skill in favor of a mortal, for he forged the armour of Achilles, and, in the parallel passage of the Æneid, yielding to the blandishments of his beauteous spouse, he undertakes a similar task for Æneas. The favourite haunts of the God were Lemnos, Imbros, and Ætna; in Virgil, his workshop is in Hiera, one of the Lipari Isles, while the Cyclopes are the ministers who execute his commands.

17, 18. *Servata male*, i. e., amissa. *Furta*, i. e., boves raptæ. G.

19. *(Accipio revocamen.)* Dictum ad formulam sollennem *accipio* (agnosco) *omen*. G.

21. (*Obiice.*) *Obex* from *obiicio* signifies *any obstruction or obstacle;* and hence, *a bar or bolt* for fastening a door.

> Intus se vasti Proteus tegit obiice saxi. Virg. G. IV. 422.
> Obiices portarum subversi. Tacit. Ann. XIII. 39.

23. (*Cœlum quoque*, &c.) Hercules having despatched Atlas to procure for him the apples of the Hesperides, supported the heavens upon his shoulders until his return. Apollod. II. 5, 11. Compare Met. IX. 198, where Hercules exclaims,

> Hac cœlum cervice tuli? defessa iubendo est
> Sæva Iovis coniux: ego sum indefessus agendo.

24. *Collabefacto* signifies *to loosen or disintegrate by successive efforts*. It is applied by Lucretius to the effect of fire in melting gold.

> Collabefactatus rigor auri solvitur æstu. I. 493.

31. *Typhoea.* With regard to Typhon or Typhoeus, see p. 195, where we are told, as here, that he was crushed beneath Mount Ætna, so also Fasti IV. 491.

> Alta iacet vasti super ora Typhöeos Ætne.

while the position of the monster is more minutely described in Met. V. 350.

[1] Il. XVIII. 382. Hesiod. Theog. 945. [2] Od. VIII. 269.

Dextra sed Ausonio manus est subiecta Peloro,
Læva, Pachyne, tibi: Lilybæo crura premuntur:
Degravat Ætna caput: sub qua resupinus arenas
Eiectat, flammamque fero vomit ore Typhöeus.

With this representation Æschylus agrees in the splendid description of Typhon in the Prometheus 363.[1] Virgil, however, places him under Inarime, connecting it in all probability somehow or other, with the Arima of Homer (see p. 197), thus Æn. IX. 716.

Inarime, Iovis imperiis, imposta Typhoeo.

and Lucan. V. 101.

Conditus Inarimes æterna mole Typhoeus.

33. *Occupat.* "Seizes him," "grapples with him."

Adducta. "Raised up and drawn back towards himself." Compare Trist. IV. ii. 5.

Candidaque adducta collum percussa securi
Victima purpureo sanguine tingat humum.

34. *Sedit in ore*, i. e., inflicta est ori. G.

36. *Plangit*, simply "strikes." See note on Tibull. I. vii. 28. p. 168.

39, 40. The *Ara Maxima* which stood in the *Forum Boarium*. See the conclusion of the chapter extracted from Livy, and also the passages referred to in Virgil and Dionysius.

43, 44. The legends contained in this and the preceding extract are introduced by Ovid, when the course of his work leads him to mention the *Carmentalia*, a festival celebrated on the III. Id. Jan. (11th of January), in honour, it was believed, of Carmenta the mother of Evander.

[1] So also Silius XIV. 196. Virgil Æ. III. 578 places Enceladus under Ætna; Callimachus (Hymn. in Del. 141.) assigns this punishment to Briareus.

OVID. FASTI. III. 1.

INTRODUCTION.

This and the three following extracts contain a detailed exposition of the popular traditions with regard to the birth of Romulus and Remus, their exposure, preservation and subsequent fortunes down to the death of the latter. In order that the particulars of this famous tale may be impressed upon the mind in a regular and connected form, we shall present the student first with the account of Livy, and then with a more circumstantial narrative derived from the various legends current among the Romans, collected, arranged and combined by the skilful hand of Niebuhr.

Livy, having given the names of eleven kings of Alba Longa who reigned in succession after Ascanius, continues thus (I. 3.)

Proca deinde regnat: is Numitorem atque Amulium procreat. Numitori, qui stirpis maximus erat, regnum vetustum Silviæ gentis legat. Plus tamen vis potuit, quam voluntas patris, aut verecundia ætatis. Pulso fratre, Amulius regnat. addit sceleri scelus. stirpem fratris virilem interimit: fratris filiæ Rheæ Silviæ, per speciem honoris, quum Vestalem eam legisset, perpetua virginitate spem partus adimit.

Sed debebatur, ut opinor, fatis tantæ origo urbis, maximique secundum Deorum opes imperii principium. Vi compressa Vestalis, quum geminum partum edidisset, seu ita rata, seu quia Deus auctor culpæ honestior erat, Martem incertæ stirpis patrem nuncupat. Sed nec Dii, nec homines, aut ipsam, aut stirpem a crudelitate regia vindicant. sacerdos vincta in custodiam datur: pueros in profluentem aquam mitti iubet. Forte quadam divinitus super ripas Tiberis effusus lenibus stagnis, nec adiri usquam ad iusti cursum poterat amnis: et, posse quamvis languida mergi aqua infantes, spem ferentibus dabat. ita velut defuncti regis imperio, in proximâ alluvie, ubi nunc ficus Ruminalis est (Romularem vocatam ferunt) pueros exponunt. Vastæ tum in iis locis solitudines erant. Tenet fama, quum fluitantem alveum, quo expositi erant pueri, tenuis in sicco aqua destituisset, lupam sitientem ex montibus, qui circa sunt, ad puerilem vagitum cursum flexisse: eam summissas infantibus adeo mitem præbuisse mammas, ut lingua lambentem pueros magister regii pecoris invenerit. Faustulo fuisse nomen ferunt. Ab eo ad stabula Larentiæ uxori educandos latos. Sunt, qui

Larentiam, vulgato corpore, lupam inter pastores vocatam putent: inde locum fabulæ ac miraculo datum. Ita geniti, itaque educati, quum primum adolevit ætas, nec in stabulis, nec ad pecora segnes, venando peragrare circa saltus. Hinc, robore corporibus animisque sumpto, iam non feras tantum subsistere, sed in latrones, præda onustos, impetus facere, pastoribusque rapta dividere; et cum his, crescente indies grege iuvenum, seria ac iocos celebrare.

Iam tum in Palatino monte Lupercal hoc fuisse ludicrum ferunt, et a Pallanteo, urbe Arcadica, Pallantium, deinde Palatium, montem appellatum. ibi Evandrum, qui ex eo genere Arcadum multis ante tempestatibus ea tenuerat loca, solenne allatum ex Arcadia instituisse, ut nudi iuvenes, Lyceum Pana venerantes, per lusum atque lasciviam currerent; quem Romani deinde vocarunt Inuum. Huic deditis ludicro, quum solenne notum esset, insidiatos ob iram prædæ amissæ latrones, quum Romulus vi se defendisset, Remum cepisse; captum regi Amulio tradidisse, ultro accusantes. Crimini maxime dabant, in Numitoris agros ab his impetum fieri: inde eos, collecta iuvenum manu, hostilem in modum prædas agere. sic Numitori ad supplicium Remus deditur. Iam inde ab initio Faustulo spes fuerat, regiam stirpem apud se educari; nam et expositos iussu regis infantes sciebat, et tempus, quo ipse eos sustulisset, ad id ipsum congruere; sed rem immaturam, nis aut per occasionem, aut per necessitatem, aperiri noluerat. necessitas prior venit. ita metu subactus, Romulo rem aperit. Forte et Numitori, quum in custodia Remum haberet, audissetque geminos esse fratres, comparando et ætatem eorum, et ipsam minime servilem indolem, tetigerat animum memoria nepotum; sciscitandoque eodem pervenit, ut haud procul esset, quin Remum agnosceret. Ita undique regi dolus nectitur. Romulus, non cum globo iuvenum (nec enim erat ad vim apertam par) sed aliis alio itinere iussis certo tempore ad regiam venire pastoribus, ad regem impetum facit: et a domo Numitoris alia comparata manu adiuvat Remus. ita regem obtruncant.

Numitor, inter primum tumultum hostes invasisse urbem atque adortos regiam dictitans, quum pubem Albanam in arcem præsidio armisque obtinendam avocasset, posteaquam iuvenes, perpetrata cæde, pergere ad se gratulantes, vidit, extemplo advocato concilio, scelera in se fratris, originem nepotum, ut geniti, ut educati, ut cogniti essent, cædem deinceps tyranni, seque eius auctorem ostendit. Iuvenes, per mediam concionem agmine ingressi, quum avum regem salutassent, secuta ex omni multitudine consentiens vox ratum nomen imperiumque regi effecit. Ita Numitori Albana permissa re, Romulum Remumque cupido cepit, in iis locis, ubi expositi, ubique educati erant, urbis condendæ. et supererat multitudo Albanorum Latinorumque. ad id pastores quoque accesserant: qui omnes facile spem facerent, parvam Albam, parvum

Lavinium, præ ea urbe quæ conderetur, fore. Intervenit deinde his cogitationibus avitum malum, regni cupido, atque inde fœdum certamen coortum a satis miti principio. Quoniam gemini essent, nec ætatis verecundia discrimen facere posset, ut Dii, quorum tutelæ ea loca essent, auguriis legerent, qui nomen novæ urbi daret, qui conditam imperio regeret, Palatium Romulus, Remus Aventinum ad inaugurandum templa capiunt.

Priori Remo augurium venisse fertur, sex vultures: iamque, nunciato augurio, quum duplex numerus Romulo se ostendisset, utrumque regem sua multitudo consalutaverat. tempore illi præcepto, at hi numero avium, regnum trahebant. Inde, cum altercatione congressi, certamine irarum ad cædem vertuntur. ibi in turba ictus Remus cecidit. Vulgatior fama est, ludibrio fratris Remum novos transiluisse muros: inde ab irato Romulo (quum verbis quoque increpitans adiecisset, 'Sic deinde, quicunque alius transiliet mœnia mea)' interfectum. Ita solus potitus imperio Romulus; condita urbs conditoris nomine appellata.

We now proceed with our extract from Niebuhr's Roman History.

The old Roman legend ran as follows:—Procas King of Alba left two sons. Numitor, the elder, being weak and spiritless, suffered Amulius to wrest the government from him, and reduce him to his father's private estates. In the possession of these he lived rich, and, as he desired nothing more, secure: but the usurper dreaded the claims that might be set up by heirs of a different character. He therefore caused Numitor's son to be murdered, and appointed Sylvia, his daughter, one of the vestal virgins.

Amulius had no children, or at least only one daughter; so that the race of Anchises and Aphrodite seemed on the point of expiring, when the love of a God prolonged it, in opposition to the ordinances of man, and gave it a lustre worthy of its origin. Silvia had gone into the sacred grove to draw water from the spring for the service of the temple: the sun quenched its rays: the sight of a wolf made her fly into a cave;[1] there Mars overpowered the timid virgin, and there consoled her with the promise of noble children, as Poseidon did Tyro, the daughter of Salmoneus. But he did not protect her against the tyrant, nor did her protestations of her innocence save her: the condemnation of the unfortunate priestess seemed to be exacted by Vesta herself; for, at the moment of the childbirth, her image in the temple hid its eyes, her altar trembled, and her fire died away:[2] and Amulius was allowed to command that the mother and her twin babes should be drowned

[1] I insist in behalf of my Romans on the right of taking the poetical features wherever they are to be found, when they have dropt out of the common narrative. In the present case they are preserved by Servius on Æn. I. 274; the eclipse by Dionysius II. 56, and Plutarch Romul. c. 27. [2] Ovid. Fasti. III. 45.

in the river.[1] In the Anio Silvia exchanged her earthly existence for deity; and the river was enabled to carry the bole or cradle wherein the children were laid, into the Tiber, which had at that time overflowed its banks, far and wide, even to the foot of the woody hills. At the root of a wild fig-tree, the Ficus Ruminalis, which continued to be preserved and held sacred for many centuries at the foot of the Palatine, the cradle overturned. A she-wolf had come to slake her thirst in the stream; she heard the whimpering of the children, carried them into her den hard by,[2] made a bed for them, licked and suckled them: when they wanted something more than milk, a woodpecker, the bird sacred to Mars, brought them food: other birds consecrated to auguries hovered over the babes, to drive away noxious insects. This marvellous spectacle was beheld by Faustulus the shepherd of the royal flocks: the she-wolf gave way to him, and resigned the children to human nurture. Acca Larentia, the shepherd's wife, became their foster-mother; they grew up along with her twelve sons,[3] on the Palatine hill, in straw huts which they built themselves: that of Romulus was preserved by continual repairs down to the time of Nero, as a sacred relic. They were the most active of the shepherd lads, brave in fighting against wild beasts and robbers, maintaining their right against every one by their might, and converting might into right. Their spoil they shared with their comrades; the adherents of Romulus were called Quinctilii; those of Remus Fabii: and now the seeds of discord were sown. Their wantonness engaged them in disputes with the shepherds of the wealthy Numitor, who fed their flocks on Mount Aventum; so that here, as in the story of Evander and Cacus, we find the quarrel between the Palatine and the Aventine in the tales of the remotest times. Remus was taken by a stratagem of these neighbours, and dragged to Alba as a robber. A foreboding, the remembrance of his grandsons awakened by hearing the story of the two brothers, restrained Numitor from a hasty sentence: the culprit's foster-father hurried with Romulus to the city, and told the old man and the youths of their mutual relation. The youths undertook to avenge their own wrong and that of their house: with their trusty comrades, whom the

[1] In poetry of this sort we have no right to ask, why she was thrown into the river? whichever of the two it may have been: and not into the Alban lake? [2] It is remarkable how even those who did not renounce the poetry of the narrative, endeavonred to reduce it to a minimum; to the fostering care of the wolf at the moment when she first found the little orphans by the Ficus Ruminalis; as if in this case, as well as that of S. Denis, every thing did not depend on the first step. The Lupercal itself bears witness to the genuine form of the fiction: and the conception of the two poets accorded with it. Virgil gives a description of the cave of Mavors. Ovid sings (Fast. 111. 53), Lacte quis infantes nescit *crevisse* ferino, Et picum expositis *saepe* tulisse cibos. Nor did the poetical feature escape Trogus; cum *saepius* ad parvulos reverteretur. The story of the woodpecker and its ψωμίσματα could not have been invented of new-born infants. [3] Masurius Sabinus in Gellius N. A. VI. 7.

danger of Remus had summoned into the city, they slew the king; and the people of Alba became again subject to the rule of Numitor.

1. (*Bellice*, &c.) *Mars* or *Mavors*, who in the Sabine and Oscan dialects was termed *Mamers*, is usually considered identical with the Grecian *Ares*, and is so well known to us from the works of poets both ancient and modern, as the God of War, that we find some difficulty in viewing him under any other aspect. But it is certain that some of his attributes were of a very different character, and that among the rustic population of Latium he was regarded not merely as the fierce and blood-stained Power who stalked in grim delight amid embattled hosts stimulating the fury of the combatants and rejoicing in carnage and death, but as a beneficent protector who watched over the interests of the shepherd and the husbandman, who shielded their children and dependents from sorrow and sickness, who guarded their flocks and herds from murrain and savage beasts, who averted blight and storm from the cornfield, the orchard, the olive-garden and the vineyard. This will be clearly seen from the following ancient form of prayer for the lustration of a farm. (Cato R. R. CXLI.)

"Agrum lustrare sic oportet. Impera suovitaurilia circumagi. Cum divis volentibus, quodque bene eveniat, mando tibi, Mani, uti illace suovitaurilia fundum, agrum, terramque meam quota ex parte sive circumagi, sive circumferenda censeas, uti cures lustrare. Ianum, Iovemque vino præfamino, sic dicito; Mars pater te precor, quæsoque uti sies volens propitius mihi, domo, familiæque nostræ, quoius rei ergo agrum, terram, fundumque meum suovitaurilia circumagi iussi: ut tu morbos visos, invisosque, viduertatem, vastitudinemque, calamitates, intemperiasque prohibessis, defendas, averruncesque: utique tu fruges, frumenta, vineta, virgultaque grandire, beneque evenire sinas: pastores, pecuaque salva servassis, duisque bonam salutem valetudinemque mihi, domo, familiæque nostræ. Harumce rerum ergo fundi, terræ agrique mei lustrandi, lustrique faciendi ergo sicuti dixi macte hisce suovitaurilibus lactentibus immolandis esto. Mars pater eiusdem rei ergo, macte hisce suovitaurilibus lactentibus esto."

Not less remarkable is the following receipt for a vow to be offered for the health of the oxen. (Cato. R. R. LXXXIII.)

"Votum pro bubus, ut valeant, sic facito. Marti Silvano in silva interdius, in capita singula boum votum facito, farris adorei libras III. et lardi P. IIII. S. et pulpæ P. IIII. S. vini sextarios tres. Id in unum vas liceto coniicere, et vinum item in unum vas liceto coniicere. Eam rem divinam vel servus, vel liber licebit faciat. Ubi res divina facta erit, statim ibidem consumito. Mulier ad eam rem divinam ne adsit, neve videat quomodo fiat. Hoc votum in annos singulos, si voles, licebit vovere."

Here we perceive that the god to be propitiated is called Mars Silvanus, and we can scarcely avoid drawing the conclusion that *Silvanus* was not originally a distinct deity, as he appears in the writings of Varro, Virgil, Horace and their successors, but was created out of an epithet, Mars being invoked under this title when entreated to bless the labours of the swain, and hailed as *Gradivus*, *Quirinus*, *Ultor*, by the soldier when armed with spear and shield he hastened to the fray.

Nor are these attributes so irreconcileable as they might at first appear to be. We must bear in mind that when Italy was portioned out among a multitude of small independent tribes, many of them differing from each other in origin and language, forays must have been as common among neighbouring states, as they were in the days of our ancestors on the English border and the Highland frontier. The husbandman would be compelled to grasp the sword with one hand while he guided the plough with the other, and would be often forced to peril life and limb to save the produce of his toil from the spoiler. In such a state of society it is little wonderful that the Deity of the rustic should have presented a mixed character and have been worshipped as one who could protect his votaries from every form of danger to which they were exposed.

4. This extract is taken from the commencement of the third book of the Fasti, which contains the festivals celebrated during the *Mensis Martius*, and hence he invokes the God from whom the month derived its name.

5. *Manibus*, virtute et armis. G.

(*Minervæ.*) See Introduction to Extract from Ov. Fast. III. 809. p. 100.

11. (*Silvia Vestalis.*) It must be remembered that the scene of this adventure is Alba Longa, where the worship of Vesta is supposed to have existed before the foundation of Rome. With regard to this goddess and her ministers see notes on Extract from Ovid. Fasti VI. 419. p. 101.

Quid enim vetat, &c. *Movere* here and in other passages is equivalent to *incipere*, "to set a going," "to commence."

12. (*Sacra.*) The holy utensils and other objects connected with the shrine. The water employed for this purpose was drawn from the river Numicius, as we learn from Serv. Virg. Æn. VII. 150. "Vestæ enim libare non nisi de hoc fluvio (*sc.* Numicio) licebat."

13. (*Molli declivem tramite.*) "Sloping downwards with gentle descent."

14. So Propertius in his description of the Vestal Tarpeia.

Hinc Tarpeia deæ fontem libavit, at illi
Urgebat medium fictilis urna caput. IV. iv. 15.

21. *Potiturque capitam.* *Potior*, *utor*, &c., are but rarely construed with the accusative by the writers of the Augustan age. Cicero admits this case after the participial forms only, as in Tuscul. Disp. I. 37. "Et ego doleam, si ad decem millia annorum gentem aliquam nostram urbem potituram putem?" and in Off. I. 15. "Ea quæ utenda acceperis." The practice of the earlier and later authors is different, thus Terent. Adelph. V. iv. 22.

...... miseriam omnem ego capio, hic potitur gaudia.

and Iustin, XXXVII. i. 4. "Namque Laodice ex numero sex filiorum, quos virilis sexus ex Ariarathe rege susceperat, timens ne non diutinam regni administrationem adultis quibusdam potiretur, quinque parricidiali veneno necavit."

22. (*Fefellit,*) i.e., concealed. This use of *fallere* is by no means common, compare Prop. IV. v. 13.

Audax cantatæ leges imponere Lunæ,
Et sua nocturno fallere terga lupo.

i.e., to conceal her own form under that of a wolf. In both cases, indeed, we might suppose *fallere* to be a neuter verb, and attribute to it the ordinary signification "to escape observation;" but the construction *fefellit sua furta* "escaped observation as to his stolen loves," and *fallere sua terga lupo* "to escape observation as to her own form under that of a wolf" would be extremely harsh.

23. (*Vestæ simulacra.*) Ovid here sacrifices consistency to poetical ornament, for he tells us in Fast VI. 295.

Esse diu stultus Vestæ simulacra putavi:
Mox didici curvo nulla subesse tholo.
Ignis inextinctus templo celatur in illo,
Effigiem nullam Vesta, nec ignis, habent.

So also among the Greeks, as we learn from Pausan. Corinth. xxxv. *Ἐν τῷ τῆς Ἑστίας ἄγαλμα μέν ἐστιν οὐδὲν, βωμὸς δὲ, καὶ ἐπ αὐτοῦ θύουσιν Ἑστίᾳ.*

26. (*Et subiit,*) i.e., the flame sunk beneath the ashes, and therefore appeared to be, or, actually was extinguished, the most fearful of all prodigies.

32. (*Picum.*) Plutarch in his Quæstiones Romanæ asks,

"Why do the Latins reverence the wood-pecker, and all most carefully refrain from injuring this bird? Is it because, as the story goes, Picus was metamorphosed by the spells of his wife, and being transformed into a wood-pecker, delivered oracles and responses to those

who inquired of him? Or is this incredible and monstrous? And is the other tale more probable, that when Romulus and Remus were exposed not only did the she-wolf give them suck, but a certain wood-pecker also visited them and placed morsels of bread in their mouths? ...... Or is it that as other birds are sacred to different gods, so the wood-pecker to Mars? for it is bold and vehement and has a beak so strong that it rends even the oak, &c."

35. 36. The *Larentalia* were celebrated on the X. Kal. Jan. (23 December.) This couplet sufficiently proves that Ovid had formed the design of carrying on his work through all the months of the year, although there is no reason to believe that he ever completed the task. See page 43.

36. (*Acceptus geniis*, &c.) Because winter is a season of festivity and repose. Compare note on the *Genius*, page 170, and Virg. G. 1. 300.

> Frigoribus parto agricolæ plerumque fruuntur,
> Mutuaque inter se læti convivia curant,
> Invitat genialis hyems curasque resolvit.

42. (*Actos.*) The oxen which had been driven off by robbers. Compare Liv. I. 4.

43. (*Audiĕrunt.*) With regard to the quantity of the penultimate syllable in this and similar words, see Elements of Latin Prosody, p. 105.

43. (*Pater editus.*) The meaning of *editus*, as Gierig correctly observes, is here "revealed" or "disclosed," not as Burmann would have it, "publicly proclaimed and known by all."

OVID. FASTI II. 267.

INTRODUCTION.

Faunus was an ancient Latin rural deity, who haunted woods and wilds, the object of peculiar adoration to the shepherd and husbandman.[1] When foreign superstitions became rife he was confound-

[1] In the writers of the Augustan age Faunus can scarcely be distinguished from Silvanus, concerning whom see introduction to last extract.

ed with the **Arcadian Pan.** Observe also that while Faunus was recognised as an individual, he gave a name to a whole class of deities who were called *Fauni*,[1] and bore a strong resemblance to the *Satyri* of Grecian mythology, with whom they are generally identified in the works of the poets. Faunus was not considered by the Romans as a purely beneficent power, but as a wayward and tricksy spirit, who loved to sport with the weakness and fears of men. To him and to his train were attributed all strange sights and sounds which terrify the lonely wayfarer, spectral forms appearing under changing shapes, frightful dreams and nightmares,

> .... the thousand fantasies
> Of calling shapes, and beckoning shadows dire,
> And aery tongues that syllable mens' names
> On sands, and shores, and desert wildernesses.[2]

Faunus and his sister *Fauna* were possessed of prophetic powers also, and in this capacity were known by the epithets *Fatuus* and *Fatua*. At an early period there were two oracles of this god situated in sacred groves, one near Tibur at the sources of the Albunea, the other on the Aventine. The former with its ceremonies has been fully described by Virgil, the latter by Ovid.[3]

The festival of Faunus commenced on the Ides of February, and on the 15th the solemnities of the *Lupercalia* were celebrated, which, in the time of Ovid, were believed to appertain to the same divinity. On the last mentioned day a body of priests styled *Luperci*, divided into two Colleges distinguished as *Quinctilii* and *Fabii*,[4] assembled at the *Lupercal*, a sacred inclosure on the Palatine, where a sacrifice of goats and dogs was offered up. The Luperci then stripped themselves naked, threw the goat skins[5] over their shoulders,[6] and brandishing in their hands thongs cut from the hides, ran through the most frequented streets of the city smiting all whom they encountered,[7] especially married women, who eagerly offered themselves to receive the lash, since it was supposed to confer fertility. Thus Ov. Fast. II. 425.

[1] As there were *Fauni* so there were *Silvani*, and in like manner among the Greeks, *Panes* and *Sileni*. [2] See Dionys. Hal. V. 16. Plin. H. N. XXV. 4. Liv. V. 50. Augustin. De civ. Dei XV. 23. Serv. on Virg. Æ. VI. 776. As God of Nightmares he was styled *Incubus*; another title borne by him was *Inuus*, &c. [3] Virg. Æ. VII. 85. Ov. Fast. IV. 649. [4] Or *Quinctiliani* and *Fabiani*, see Festus in verbb. Julius Cæsar added a third college called after himself. See Suet. Jul. LXXVI. Dio. XLIV. 6. [5] The skin was called *Februus* (Serv. Virg. Æ. VIII. 343.) which shows that the sacrifice was of a purificatory nature. See notes on Extract from Fast. II. 19. p. 84. [6] Hic exsultantes Salios, nudosque Lupercos. Virg. Æn. VIII. 663. [7] Marc Antony, when consul, did not scruple to exhibit himself in this guise, and his appearance afforded an excellent theme for the satire of Cicero (Philipp. II. 34.) It was on this occasion that he offered "a kingly crown" to Cæsar.

Nupta, quid expectas? non tu pollentibus herbis,
  Nec prece, nec magico carmine mater eris.
Excipe fecundæ patienter verbera dextræ:
  Iam socer optati nomen habebit avi.

and Juv. S. II. 140.

.... steriles moriuntur, et illis
Turgida non prodest condita pyxide Lyde
Nec prodest agili palmas præbere Luperco.

In the two following extracts Ovid gives a description of these rites, and endeavours, in various ways, to explain their origin. He then proceeds to inquire into the etymology of the word *Lupercal*, and first derives it from *Lupus*, supposing the den of the wolf who suckled Romulus and Remus to have been situated at this spot, which leads him to repeat the legend of the exposure of the twins. As a second derivation, we are told that we may consider *Lupercus* a translation of Λυκαῖος, an epithet of Pan, to whom the Λυκαῖον ὄρος or Wolf Mountain in Arcadia was sacred. This was the Greek version of the matter, and commonly current among the Romans in the age of Virgil, as we see from Æ. VIII. 342.

Hic lucum ingentem, quem Romulus acer Asylum
Rettulit, et gelida monstrat sub rupe Lupercal,
Parrhasio dictum Panis de more Lycæi.[1]

Some curious details are given by Dionysius, who tells us that one of the first acts of the colony under Evander was to consecrate a shrine to Lycean Pan, the most ancient and honoured of the Arcadian deities, "having found out a fitting spot which the Romans call *Lupercalium*, but we (the Greeks) would name *Lyceum*. The ground in every direction about the sacred inclosure being now covered with buildings, it has become difficult to form an idea of the original aspect of the place. But there was in ancient times, as we are told, a great cave under the hill, covered over by a dense thicket, deep springs welled from beneath the rocks, while the cliffs all round were shaded by numerous tall trees. Having there erected an altar to the god, they performed, in the manner of their country, a sacrifice which is still offered by the Romans in the month of February, after the winter solstice, the ancient ceremonies being performed without change."

[1] The note of Servius is worth reading.

There can be little doubt, however, that these derivations and explanations[1] are all equally futile, for we find distinct traces of an ancient Latin god and goddess, *Lupercus* and *Luperca*, of whom the latter is said to be the very wolf who suckled the twins raised to the rank of a deity.[2] Hence the *Luperci* would be their priests, the *Lupercal* their shrine, the *Lupercalia* their proper festival. Their worship was afterwards mixed up with that of Faunus, who in his turn was identified with Pan, thus forming one of those confused combinations so frequent in the religion of the later Romans.[3]

1. (*Tertia post Idus.*) The *Faunalia* commenced on the Ides of February. See Extract from Ov. Fast. II. 193, p. 111.

2. (*Fauni...bicornis.*) Below line 25 we have "Cornipedi Fauno." The Fauns, however, are frequently represented in ancient works of art without the goat hoof, and are often distinguished merely by a short tail.

(*Eunt,*) i. e., proceed. We have seen in the Introduction that the Lupercalia were considered as forming part of the festival of Faunus.

3. (*Pierides.*) See note on Ov. Amor. III. ix. 26. p. 263.

5. *Pan* was the shepherd-god of the pastoral Arcadians, and his worship was for a long period confined to that region.[4] When Phidippides, an Athenian courier, was traversing Mount Parthenius, above Tegea, a short time before the battle of Marathon, he was encountered by the deity, who, calling upon him by name with a loud voice, commanded him to ask the Athenians why they paid no respect to a power who had ever been friendly to them and was still willing to promote their welfare. In consequence of this remonstrance, after the defeat of the Persians, a temple was dedicated to Pan beneath the Acropolis, and his favour was propitiated by annual sacrifices and torch races.[5] He is not mentioned either by Homer or Hesiod, but in the Homeric Hymns[6] Hermes is said to have been enamoured of the nymph Dryops, who

> Bore him a son monstrous to look upon:
> Two-horned, goat-footed, noisy, full of glee.

[1] We ought not to omit a very choice one preserved by Quinctilian (I. 5.) who tells us that some persons maintained that *Lupercal* was a triple compound of the words *luere per capram.* [2] See Justin XLIII. 1. Varro ap. Arnob. IV. 3. Lactant. I. 20. Hartung II. p. 176. [3] There were *Faunalia* in December also, so that possibly Faunus may originally have had no connection with the festivals in February. See Horace, Ode to Faunus, C. III. xviii.

> Ludit herboso pecus omne campo=Quum tibi Nonæ redeunt Decembres,
> Festus in pratis vacat otioso=Cum bove pagus.

[4] Herodotus II. 145. says that Hercules, Dionysus and Pan were reckoned among the Greeks the most recent of the Gods. [5] Herod. VI. 105. [6] Hymn XVII.

The nurse sprung up and fleeing left the babe,
For she was filled with terror when she saw
His visage grim with shaggy hair o'er-grown.

Hermes, however, proud of his boy, wrapped him up in the skin of a mountain-hare and carried him to the celestial abodes, where he was welcomed with delight by the immortals, especially by Dionysus, and received the name of Pan because he pleased *all*

Πᾶνα δέ μιν καλέεσκον, ὅτι φρένα πᾶσιν ἔτερψε.

According to other more recent authorities, he was the son of Zeus and Thymbris, of Zeus and Callisto, of Penelope and Hermes transformed into a goat, of Penelope and *all* her suitors, &c.[1] The name (which is probably derived from πάω, *to tend flocks, to feed,*) evidently suggested the last of these genealogies, and led later writers[2] to assert that this God was a symbol of the Universe or of Universal Nature, an idea to which Milton alludes in the lines,

.... while Universal Pan,
Knit with the Graces and the Hours in dance,
Led on the eternal Spring..............

All wild voices heard echoing through the hills, strange and unearthly sounds of every description, and sudden inexplicable alarms[3] were attributed to Pan, and hence the terms Πανεῖα, δεῖμα Πανικόν, Panici terrores, &c., employed by the Greek and Roman writers, from whom the word *panic* has been adopted in our language.[4]

We find in Silius Italicus a very minute and lively description of Pan, when he was despatched by Jove to save Capua from the vengeance of the Romans, (XIII. 326.)

Pan Iove missus erat, servari tecta volente
Troia, pendenti similis Pan semper, et imo
Vix ulla inscribens terræ vestigia cornu.
Dextera lascivit cæsa Tegeatide capra
Verbera læta movens festa per compita cauda.
Cingit acuta comas, et opacat tempora pinus;
Ac parva erumpunt rubicunda cornua fronte:
Stant aures, imoque cadit barba hispida mento.
Pastorale Deo baculum, pellisque sinistrum
Velat grata latus teneræ de corpore damæ.

[1] Apollod. I. 4, 1. Schol. Theocrit. I. 3. See also Hemsterh. ad Lucian. T. I. p. 270. [2] Hymn. Orphic. X. [3] See Eurip. Rhes. 36, and Schol. and Valer. Flacc. III. 46. [4] Compare remarks on Faunus in the Introduction to this Extract.

Nulla in præruptum tam prona et inhospita cautes,
In qua non, librans corpus, similisque volanti,
Cornipedem tulerit præcisa per avia plantam.
Interdum inflexus, medio nascentia tergo
Respicit arridens hirtæ ludibria caudæ.
Obtendensque manum, solem infervescere fronti
Arcet, et umbrato perlustrat pascua visu.
Hic, postquam mandata Dei perfecta, malamque
Sedavit rabiem, et permulsit corda furentum,
Arcadiæ volucris saltus et amata revisit
Mænala; ubi argutis longe de vertice sacro
Dulce sonat calamis, ducit stabula omnia cantu.

7. Pholoe (*Mauro bouni*) is a mountain on the N. W. of Arcadia, and together with the lofty range of Erymanthus (*Olonos*) of which it is a continuation, forms the boundary between Arcadia and Elis.

The city Stymphalus (*Kiona*) and the Stymphalis Palus (*Zaracca*) were situated at the N. E. corner of Arcadia. The lake was the scene of one of the labours of Hercules, who was required to dislodge and drive away the countless multitudes of birds which thronged its thickly wooded banks.[1]

The *Ladon* which rises in the north of Arcadia, and, after a considerable course, falls into the Alpheus above Olympia, is in many respects remarkable. We are told[2] that it was the most beautiful of all the Grecian streams, that its banks were the scene of the adventures of Daphne, that one of its tributaries the Arvanius produced fishes which sung like blackbirds,[3] and that near the town of Clitor, situated on another tributary of the same name, there was a fountain which inspired all who drank of its waters with a distaste for wine. Ov. Met. XV. 322,

Clitorio quicumque sitim de fonte levarit,
Vina fugit, gaudetque meris abstemius undis.

The Ladon is mentioned again in the Fasti V. 89.

Arcades hunc, Ladonque rapax, et Mænalos ingens
Rite colunt, Luna credita terra prior.

and again when narrating the transformation of Syrinx, Met. I. 702.

Nonacris (*Naukria*) was an ancient city near the sources of the Ladon; it was chiefly celebrated for the rivulet of Styx, which fell drop

[1] Apollod. II. 5, 5. Pausan, VIII. 22. Ov. Met. IX. 186. [2] Pausan. VIII. 20.
[3] Pausanias tells us gravely, however, that although he saw the fish caught and waited until sun-set when they were said to be most vocal, he heard them utter no sound. Other authors assign this property to the fish of the Ladon itself, others to those of the Clitor. See Athenæus VIII. 3.

by drop from a precipitous rock above the town. This water was said to possess many marvellous properties; it was a deadly poison to all living creatures; vessels of glass, china, or earthenware were broken by its force; those of horn, bone, and ordinary metals were dissolved, even gold itself became corroded: the only substance which resisted its power was a horse's hoof, and consequently cups made of this were alone capable of containing it.[1] Ovid tells us that the Naiad Syrinx was

> Inter Hamadryadas celeberrima Nonacrinas,

and gives the epithet of *Nonacrina* to the Arcadian heroines Atalanta and Callisto.

Cyllene (*Zyria*) which rises immediately above Stymphalus, is the loftiest of the Arcadian mountains, and was the birth place of Hermes[2] (Mercury), so Virg. Æ. VIII. 138.

> Vobis Mercurius pater est, quem candida Maia
> Cyllenes gelido conceptum vertice fudit.

Hence *Cyllenius*[3] and *Cyllenia proles*[4] for Mercury, *Cyllenius ignis*[5] for the star of Mercury; and Ovid[6] gives the name of *Cyllenēa testudo* to a particular manner of dressing the hair so as to resemble a lyre, which was the instrument invented by Mercury.

The *Parrhasii* we have had before. See note p. 296.

11 It will be seen from the various readings that many MSS. have *aquarum* instead of *equarum*. If we prefer the former we may understand either the fountains and streams of the Arcadian Highlands, or the waters of the deep; for Pan loved to wander on the sea-shore, and is hence termed ἁλίπλαγκτος by Sophocles,[7] ἄκτιος by Theocritus,[8] while Aschylus thus describes Psyttaleia,[9]

> An isle there is in front of Salamis
> Of narrow bounds, to ships inhospitable,
> Along whose sea-wash'd beach dance-loving Pan
> Is wont to stalk.................

13. (*Evander.*) See Introduction to Extract from Fasti I. 469. p. 294.

15. (*Pelasgis.*) By the *Pelasgi* we are to understand in general that ancient and widely diffused tribe which was the common parent of the Greeks and of the earliest civilized inhabitants of Italy. All

[1] Pausan. VIII. 17, 18. [2] Homer. Hymn. in Merc. [3] Virg. Æ. IV. 252. [4] 258. [5] G. I. 337, [6] A. A. III. 147. [7] Aj. 695. [8] Idyll. V. 14. [9] Pers. 454. See Blomfield's note.

authors agree in representing Arcadia as one of their principal seats where they long remained pure and undisturbed.

15. *Flamen* was the name given to a priest devoted to the service of some one God; although, as appears from this passage and from the account of the Robigalia (p. 90), that they occasionally performed certain sacrifices in honour of other divinities. The most important were the Flamen Dialis, who had a seat in the Senate in virtue of his office, the Flamen Martialis and the Flamen Quirinalis. The derivation of the word is altogether uncertain. Varro and Festus agree in connecting it with *filum* (quasi *filamen*), supposing it to refer to a thread or band worn round the head. Thus the former: L. L. V. 15.

"Flamines quod in Latio capite velato erant semper ac caput cinctum habebant filo, Flamines dicti."[1]

Aulus Gellius has a whole chapter (X. 15.) on the Flamen Dialis, his duties and privileges.

19. *Discurrere*, "to run to and fro," "to separate and run in different directions." The word is frequently used of soldiers dispersing to plunder, thus Liv. XXV. 25. "Inde, signo dato, milites discurrerunt;" and again cap. 31: "in tanto tumultu, quantum capta urbs in discursu diripientium militum ciere poterat." Virgil employs it to denote the division of the Nile into several branches.

Et diversa ruens septem discurrit in ora. G. IV. 292.

20. (*Subitas...feras*) "the startled wild beasts;" "the wild beasts springing suddenly from their lairs."

21. This is the first explanation of the ceremonies of the Lupercalia. The Luperci ran naked through the streets in imitation of their patron god, who found that clothes were an incumbrance in his rambles among the hills. The second cause assigned is, that the practice was intended to represent the rude habits of the primitive Arcadians, who were strangers to all the arts and usages of civilized life, who appeased their hunger with herbs and roots, quenched their thirst by drinking the waters of the spring out of the hollow palm of their hands, and lived beneath the canopy of heaven without houses and without garments. The third reason is contained in a ridiculous story connected with the amours of Pan, and the poet having thus exhausted his foreign lore, concludes with a home-sprung legend, which he offers as a fourth solution of the problem.

31. (*Cæstibus.*) The *cæstus* was a sort of gauntlet or boxing glove, made of numerous strips of hide, which were bound round and round

[1] See also Fest. in verb. Serv. Virg. Æn. VIII. 664.

the hands and half way up the arms and loaded with lead to render the blow more crushing. Every one is familiar with the match between Dares and Entellus (Virg. Æ. V. 362.) and descriptions of similar contests will be found in Valerius Flaccus IV. 261, and Statius Theb. VI. 760. The cæstus does not appear to have been ever used by the Romans, and hence many believe this couplet, which is omitted in some MSS., to be spurious.

31. (*Missi pondere saxi.*) This is manifestly the same with our own national game of "putting the stone."

39. (*Fabii.*) See the Introductions to this Extract and the preceding one.

OVID. FASTI. II. 381.

THE origin of the ceremonies practised at the Lupercalia having been discussed, the poet proceeds to investigate the etymology of the word *Lupercal.*

2. (*Diem tali nomine,* &c.,) i. e., what circumstance gave the name *Lupercalia* to this festival.

3. (*Ilia.*) The mother of Romulus is known by the names of *Ilia* or *Rhea* or *Silvia,* and frequently the two last are joined into *Rhea Silvia.*

3, 4. (*Partu ediderat.*) Simply, "had brought forth."

7. (*Recusantes.*) "Reluctant."

9. The same tradition with regard to the Tiber has been preserved by Livy also I. 3, "Pax ita convenerat ut Etruscis Latinisque fluvius Albula, quem nunc Tiberim vocant, finis esset," and again he enumerates among the kings of Alba, "Tiberinus qui in traiectu Albulæ amnis submersus celebre ad posteros nomen flumini dedit."

11. See note on Tibull. II. v. 33. p. 203.

12. (*Valles.*) The hollow between the Palatine and the Aventine in which the Circus Maximus was formed was called the *Vallis Murtia,* thus Claud. I. Consul. Stilich. II. 404.

Ad cœlum quoties vallis tibi Murtia ducet
Nomen, Aventino Pallanteoque recessu.

15. *At* nunc est vox admirantis. Plane sic Met. X. 632.

At quam virgineus puerili vultus in ore! (G.)

20. (*Præcipiti tempore.*) "Dangerous," "hazardous."

25. (*Vagierunt.*) *Vagire* and *vagitus* are the *voces signatæ* for the wailing cry of an infant. Thus Cicero Senect. sub fin.

"Quod siquis deus mihi largiatur, ut ex hac ætate repuerascam, et in cunis vagiam," and Plin. H. N. Præf. Lib. VII. "Natura hominem nudum natali die abiicit ad vagitus statim et ploratum," to which add Varro, quoted by Aulus Gellius (XVI. 17), "*Vagire* dicitur, exprimente verbo sonum vocis recentis."

With regard to the quantity of the penultimate in *vagiĕrunt*, see Elements of Latin Prosody, p. 105.

27. (*Alveus.*) The prevailing idea in the words *alvus*, *alveus*, *alveare* is *hollowness*. Hence the first signifies the hollow portion of the body, the belly; the second is used to denote the channel of a river hollowed out by the current, the hollow or hold of a ship; and, in the line before us, *a trough* or *hollow vessel of wood*.

28. (*Tabella.*) *Tabula* signifies properly *a plank*, and hence is applied to any thing constructed of boards, or in the formation of which boards were originally employed.

31. 32. Ovid here attempts to shew that *Rumina ficus* was a corruption of *Romula ficus*, and so Liv. I. 4, "Ita velut defuncti regis imperio, in proxima alluvie, ubi nunc ficus Ruminalis est (Romularem vocatam ferunt) pueros exponunt." The true meaning of the word has been preserved in Festus.[1]

"*Ruminalis* dicta est ficus, quod sub ea arbore lupa mammam dedit Remo et Romulo: mamma autem *rumis* (al. *rumus*) dicitur: unde et rustici appellant hædos *subrummos* qui adhuc sub mammis habentur.' Compare Plin. XV. 18.

"Colitur ficus arbor in foro ipso ac comitio Romæ nata sacra fulguribus ibi conditis: magisque ob memoriam eius, quæ nutrix fuit Romuli ac Remi conditoris appellata: quoniam sub ea inventa est lupa infantibus præbens rumen (ita vocabant mammam) miraculo ex ære iuxta dicato." See also Tacitus Ann. XIII. 58.

"Eodem anno[2] Ruminalem arborem in comitio, quæ super octingentos et quadraginta ante annos Remi Romulique infantiam texerat, mortuis ramalibus et arescente trunco deminutam prodigii loco habitus est, donec in novos fetus reviresceret."[3]

[1] Festus, or rather Paulus Diaconus in verb. *Ruminalis*. This meaning of *Ruminalis* is mentioned by Plutarch also in his Quæstiones Romanæ. [2] A. D. 59. See also Varro L. L. IV. 8. S. Aurel. Victor de orig. gentis Romanæ XX. Serv. Virg. Æn. VIII. 90. Plutarch. Romul. IV. and Quæst. Roman. Augustin. De Civ. Dei. IV. 11.

33. (*Feta,*) "having recently brought forth." *Fetus* signifies 1. *Pregnant.* 2. *Having recently produced.* 3. *Fruitful.*

(1.) ....scandit fatalis machina muros=Feta armis...Virg. Æn. II. 237.
(2.) .... nec tibi fetæ,
More patrum, nivea implebunt mulctraria vaccæ,
Sed tota in dulces consument ubera natos. Virg. G. III. 176.
(3.) Nos habeat regio nec pomo feta, nec uvis. Ov. E. P. I. vii. 13.

37. (*Cauda..blanditur,*) i.e. testifies her affection by wagging her tail.

38. (*Fingit.*) This refers to the practice universal among quadrupeds of licking their young all over immediately after birth, which seems to have given rise to the notion that this operation had the effect of moulding them into their proper shape, and hence too arose the vulgar error that the cubs of the bear were unshapen lumps of flesh until fashioned by the tongue of their dam.[1] Compare Virg. Æn. VIII. 630.

Fecerat et viridi fetam Mavortis in antro
Procubuisse lupam: geminos huic ubera circum
Ludere pendentes pueros, et lambere matrem
Impavidos: illam tereti cervice reflexam
Mulcere alternos et corpora fingere lingua.

40. *Nec* is equivalent to *et non.* "Et aluntur ope lactis non promissi sibi."

41...44. (*Illa,*) sc. lupa. Having thus proposed to derive *Lupercal* from lupa, he next briefly intimates that the *Luperci* may have derived their name from the Λυκαῖον ὄρος in Arcadia. This idea has been already illustrated in the Introduction to the preceding extract.

OVID. FASTI. IV. 809.

OVID when describing the festival of the Palilia, celebrated on 21st April, which was believed to be the birth-day of Rome, takes occasion to relate the circumstances attending the foundation of the city and the tragical end of Remus.

[1] Nec catulus partu quem edidit ursa recenti
Sed male viva caro est, lambendo mater in artus
Ducit, et in formam qualem capit ipsa reducit. Ov. Met. XV. 380.

1. See Introduction to the first extract of this series, p. 309.

3. 4. (*Utrique convenit,*) "both agree."

4. (*Ambigitur mœnia ponat uter.*) Many MSS. *nomina.* This reading is supported by Ennius ap Cic. Divin. I. 48.

Certabant urbem Romam Remoramne vocarent,

and by Liv. I. 6, "Quoniam gemini essent nec ætatis verecundia discrimen facere posset, ut dii, quorum tutelæ ea loca essent, auguriis legerent qui nomen novæ urbi daret, qui conditam imperio regeret, Palatium Romulus, Remus Aventinum ad inaugurandum templa capiunt."

10. (*Arbitrium,*) pendet ab eo ius ponendæ urbis quocumque loco vellet. (G.)

12. (*Sacra Palis.*) See Extract from Ov. Fast. IV. 721, p. 92, and notes.

(*Inde,*) sc. from the festival of Pales—*movetur,* i.e., incipitur. See note on Ov. Fast. III. 11, p. 314.

13...18.—The *locus classicus* with regard to the ceremonies practised in founding cities, according to the Etrurian ritual, is to be found in Plutarch's life of Romulus.

"Romulus buried his brother Remus, and then built his city, having sent for persons from Hetruria, who (as it is usual in sacred mysteries) according to stated ceremonies and written rules, were to direct how every thing was to be done.[1] First, a circular ditch was dug about what is now called the Comitium, and the first-fruits of every thing, that is reckoned either good by use or necessary by nature, were cast into it; and then each bringing a small quantity of the earth of the country whence he came, threw it in promiscuously.[2] This ditch had the name of *Mundus*, the same with that of the universe. In the next place, they marked out the city, like a circle round this centre; and the founder having fitted to a plough a brazen plough-share, and yoked a bull and a cow, himself drew a deep furrow round the boundaries. The business of those that followed was to turn all they raised by the plough inward to the city, and not to allow any to remain outward. This line described the compass of the city; and between it and the

[1] Compare Festus.

"*Rituales* nominantur Etruscorum libri, in quibus perscriptum est, quo ritu condantur urbes, aræ, ædes sacrentur, qua sanctitate muri, quo iure portæ, quomodo tribus, curiæ, centuriæ distribuantur, exercitus constituantur, ordinentur, ceteraque eiusmodi ad bellum, ad pacem pertinentia."

[2] It will be observed that Plutarch differs here from Ovid.

walls is a space called by contraction Pomerium, as lying behind or beyond the wall. Where they designed to have a gate, they took the plough-share out of the ground, and lifted up the plough, making a break for it. Hence they look upon the whole wall as sacred, except the gateways. If they considered the gates in the same light as the rest, it would be deemed unlawful either to receive the necessaries of life by them, or to carry out through them what is unclean.[1]"

13. (*Ad solidum.*) The meaning seems to be that the trench was sunk until they reached the rock, or at all events the hard subsoil, as distinguished from the soft mould near the surface. This interpretation is supported by Val. Max. II. iv. 4.

"Is, quod eo loci nullam aram viderat, desiderari credens, ut a se construeretur, aram emturus in Urbem perrexit; relictis, qui, fundamentorum constituendorum gratia, terram ad solidum foderent."

and Columell. IV. 30.

"Perticæ .... panguntur eousque dum ad solidum demittantur."

The reading *solitum* is found in many MSS., but seems to be a corruption, or to have arisen from *solidum* not being understood.

16. (*Fungitur igne.*) The proper meaning of *fungi* is *to execute a task, to discharge a duty*, now the use or duty of an altar is to receive the fire which consumes the offering, and hence the phrase *focus fungitur igne*, "the altar does its duty by the fire." Gierig and other editors prefer *finditur*, "the unseasoned altar is cracked by the fire.

17. (*Stivam.*) The *stiva* was the lever, attached to the *buris* or plough-handle, by means of which the course of the share was guided. See Virg. G. I. 174.

Stivaque quæ currus a tergo torqueat imos.

[1] Langhorne's Translation. Compare with the above, Varro L. L. V. 32.

"Oppida condebant in Latio Etrusco ritu multi, id est iunctis bobus, tauro et vacca, interiore aratro circumagebunt sulcum. Hoc faciebant religionis causa die auspicato ut fossa et muro essent muniti. Terram unde exsculpserant Fossam vocabant et introrsum factam Murum. Postea qui fiebat orbis, Urbis principium; qui quod erat post murum Postmœrium dictum, eiusque ambitu auspicia urbana finiuntur."

also Isidorus Orig. XV. 2.

"Locus futuræ civitatis sulco designabatur, idest, aratro. Cato, "Qui urbem," inqnit "novam condet, tauro et vacca aret, ubi araverit, murum faciat, ubi portam vult esse, aratrum sustollat et portet, et Portam vocet."

25. (*Tonitru...lævo.*) Thunder on the left was considered by the Romans a happy omen. Thus Plin. H. N. II. 54.

"Læva (*sc.* tonitrua) prospera existimantur quoniam læva parte mundi ortus est."

35. (*Rutro.*) The *rutrum* was an agricultural implement for turning up the earth, and is derived by Varro from *ruere.* It would appear to have been a kind of spade, but no description of it is to be found in those authors who use the term

(*Occupat.*) See note on Extract from Ovid, Fast. I. 575, line 33.

39. (*Exemplaque fortia servat,*) sequitur exemplum virorum fortium in devorandis lacrimis et in dolore intus claudendo. G.

45. (*Arsurosque artus unxit.*) We have already quoted in a note on Tibull. I. iii. 5, a passage containing an accurate description of the manner in which the ashes of the dead were preserved, we shall here give the lines of Virgil, detailing minutely the ceremonies connected with burning the corpse. Æ. VI. 214.

Principio pinguem tædis et robore secto
Ingentem struxere pyram, cui frondibus atris
Intexunt latera et ferales ante cupressos
Constituunt, decorantque super fulgentibus armis.
Pars calidos latices et ahena undantia flammis
Expediunt, corpusque lavant frigentis et unguunt.
Fit gemitus. Tum membra toro defleta reponunt,
Purpureasque super vestes, velamina nota,
Coniiciunt, pars ingenti subiere feretro
Triste ministerium, et subiectam more parentum
Aversi tenuere facem. Congesta cremantur
Thurea dona, dapes, fuso crateres olivo.
Postquam collapsi cineres et flamma quievit,
Relliquias vino et bibulam lavere favillam
Ossaque lecta cado texit Corynæus aheno.
Idem ter socios pura circumtulit unda
Spargens rore levi et ramis felicis olivæ,
Lustravitque viros, dixitque novissima verba.

50. (*Victorem, &c.*) "Destined to trample with victorious foot on all lands."

53. 54. Rome is here tacitly compared to a heroine standing amid a crowd of inferior mortals, and the poet prays that she may overtop them all by the head and shoulders. Thus in Homer Il. III. 227, Ajax

Ἔξοχος Ἀργείων κεφαλήν τε καὶ εὐρέας ὤμους.
O'ertops the Greeks by head and shoulders broad.

So also Musæus Virg. Æ. VI. 666.

> Quos circum fusos sic est affata Sibylla,
> Musæum ante omnes, medium nam plurima turba
> Hunc habet, atque humeris extantem suspicit altis.

OVID. FASTI. I. 335.

1.. 3. This extract contains a history of the various offerings presented to different gods. The poet begins by giving the etymology of the words *victima* and *hostia*, deriving the former from *victor* or *victrix*, the latter from *hostis*.

3. (*Ante*,) in days of yore.

4. He describes the *mola salsa*, the most simple of all offerings, composed of meal and salt. *Mica* is "a glittering particle," and is frequently used absolutely without the addition of *salis*, e. g. Hor. C. III. xxiii. 19.

> Mollivit aversos Penates=Farre pio et saliente mica.

and Tibull. III. iv. 10.

> Farre pio placant et saliente mica,

where the epithet *saliens* represents the leaping of the salt as it crackles in the fire.

5. *Myrrha* derived from μύρειν *to drop*, is always represented by the ancients as a gum which exsuded in tears from the bark of an Arabian shrub. That which dropped spontaneously before an incision was made was called στακτὴ, and was considered the most valuable. Pliny (H. N. XII. c. 15. 16.) gives a full description of myrrh and of the plant which yields it, but it has as yet eluded the search of modern botanists.

7. (*Tura.*) *Thus* or *Tus*, the λιβανωτὸς of the Greeks, is gener-

ally believed to be the same with the *Gum Olibanum* of commerce, still extensively employed in the services of the Roman Catholic church.

7. *(Euphrates.)* Many of the costly productions of the East were sent down the Euphrates, and from thence transported by the Persian and Arabian gulphs to Alexandria, the great emporium of oriental commerce at this period. Frankincense, however, was generally believed to grow exclusively in the land of the Sabaeans in Arabia Felix, "Thura, præter Arabiam, nullis, ac ne Arabiæ quidem universæ, &c." Plin. H. N. XII. 14.

7. *(Costum.)* The plant which yielded this perfume and the substance itself, are alike unknown. Those curious in these matters will find the subject discussed in Doctor Vincent's Commerce and Navigation of the Ancients. Pliny H. N. XII. 12, gives an account of *Costum* and *Nardus*, which, he says, were held in high estimation among the Indians, the former he describes as a root, the latter as a leaf which formed the principal ingredient in Roman Unguenta.

8. (*Croci.*) See note on Ovid Amor. II. vi. 22, p. 256.

9. *(Herbis...Sabinis.)* The herb called βϱάθυ by the Greeks, supposed to be the same as our *Savin*. Pliny H. N. XXIV. 11. "Herba Sabina *brathy* appellata a Græcis.........a multis in suffitus pro ture adsumitur." So the author of the Culex, 403.

Herbaque turis opes priscis imitata Sabina.

Compare also Fast. IV. 741.

Ure mares oleas, tædamque, herbasque Sabinas,
Et crepet in mediis laurus adusta focis.

10. See note on Tibull. II. v. 81, p. 207.

15. Compare Varro R. R. II. 4. "A suillo genere pecoris immolandi initium primum sumtum videtur. Cuius vestigia quod initiis Cereris porci immolantur et quod initiis pacis, fœdus cum feritur, porcus occiditur, &c."

16. (*Ulta...suas opes.*) "In vengeance for the injury inflicted on her possessions."

Ulciscor signifies,

1. *To take vengeance upon*, followed by the accusative of the object punished.

2. *To take vengeance for*, followed by the accusative of the object or guilt, on account of which punishment is inflicted.

3. *To take vengeance for*, followed by the accusative of the object on account of whose wrongs punishment is inflicted.

(1.) Odi hominem et odero: utinam ulcisci possem! sed ulciscentur illum mores sui. *Cic. Ep. Att. IX.* 12.

(2.) Si istius nefarium scelus Lampsaceni ulti vi manuque essent. *Cic. Verr. Act. II.* i. 27.

(3.) Hoc opus, hæc pietas, hæc prima elementa fuerunt
Cæsaris, ulcisci iusta per arma patrem. *Ov. Fast. III.* 709.

23. 24. This couplet is translated by Ovid from a Greek Epigram, in which a vine thus addresses its persecutor,

Κῆν με φάγῃς ἐπὶ ῥίζαν, ὅμως ἔτι καρποφορήσω
Ὅσσον ἐπισπεῖσαί σοι, τράγε, θυομένῳ.

25. (*Noxæ...deditus*,) "given over to punishment on account of guilt:" is a technical legal phrase. Thus Festus, "Cum lex iubet noxæ dedere, pro peccato dedi iubet."

29. Ovid ought now to assign the reason why the ox was offered in sacrifice. Instead of doing this he merely recounts the circumstances under which it was first slain, and thus takes occasion to narrate the story of Aristæus and his bees, which the student will find detailed more fully and in a most exquisite vein of poetry by Virgil, G. IV. 280. .558.

Aristæus was the son of Apollo and the nymph Cyrene. Once upon a time, the Cyclades being scourged by excessive drought and famine, he was invited to visit Cea, and taught the inhabitants how they might appease the wrath of Sirius; upon which the Etesian winds began to blow and by their coolness restored fertility to the land. Aristæus was worshipped by the islanders under the titles of *Jupiter Aristæus* and *Apollo Nomius*. He is spoken of by Virgil as connected with Thessaly and Arcadia, as well as Cea.

Pastor Aristæus fugiens Peneia Tempe
Amissis, ut fama est, apibus morboque fameque, &c. G. IV. 317.

...... et cultor nemorum cui pinguia Ceæ
Ter centum nivei tondent dumeta iuvenci. G. I. 14.

Tempus et Arcadii memoranda inventa magistri
Pandere .... G. IV. 283.

Those who wish to examine more particularly into the history of Aristæus will find references below to the principal authorities.[1]

31. (*Cærula...genetrix.*) Cyrene was a water nymph, the daughter (or granddaughter) of the river Peneus. Her chamber beneath the sources of the stream is described by Virg. G. IV. 333.

33. The account given here and by Virgil of the prophetic sea-god Proteus, the guardian of the marine herds of Poseidon, is borrowed from the fourth book of the Odyssey, where Menelaus being detained by contrary winds in the island of Pharos, is instructed by Eidothea, the daughter of Proteus, how her sire may be caught and compelled to point out the means of escape.

39. (*Transformis,*) "changing his shape." The word is uncommon, but is found again in Met. VIII. 871.

Ast ubi habere suam transformia corpora sentit.

39. *Adulterare* is "to corrupt," to falsify," thus Cic. de Amicit. "Simulatio tollit iudicium veri, idque adulterat." So "*adulterini nummi,*" counterfeit money; "*adulterinæ claves,*" false keys; "*adulteratum laser,*" silphium debased by admixture of foreign substances, &c.

Verbena, although usually considered the same with the herb we call *Vervain*, seems to have been frequently used by the ancients in a wider sense to denote the leaves and branches of any sacred tree or shrub such as the laurel, myrtle, olive, rosemary, or even grass when it grew within a holy inclosure and was applied to holy purposes. Thus Servius on Virg. Æ. XII. 120.

Verbena proprie est herba sacra, ros marinus, ut multi volunt, id est λιβανωτὶς, sumta de loco sacro Capitolii, qua coronabantur Fetiales et Pater Patratus fœdera facturi bel bella indicturi. Abusive tamen *verbenas* iam vocamus omnes frondes sacratas, ut est *laurus*, *oliva* vel *myrtus*. Terentius[2] "Ex ara hinc sume verbenas," nam myrtum fuisse Menander testatur, de quo Terentius transtulit?[3]

Verbena was employed, as intimated above, by the Romans in ratifying treaties, and those plants which grew within the citadel were selected for this purpose. Thus in Livy I. 24, where we find the history of the league concluded with the Albans after the memorable contest of the Horatii and Curiatii.

Fœdera alia aliis legibus, ceterum eodem modo omnia fiunt, tum ita factum accepimus nec ullius vestustior fœderis memoria est. fetialis

[1] Pind. Pyth. IX. 104. Schol. on Theocrit. V. 53. Apollon. Rhod. II. 500. IV. 1132, and his scholiast. Diodor. Sicul. IV. 81. Justin. XIII. 7. [2] Andr. IV. iii. 11. [3] See another note, much to the same purpose, on Virg. Ecl. VIII. 65.

regem Tullum ita rogavit "iubesne me, rex, cum patre patrato populi Albani fœdus ferire?" iubente rege "sagmina" inquit "te, rex, posco." rex ait "puram tollito," fetialis ex arce graminis herbam puram attulit .... fetialis erat M. Valerius; patrem patratum Sp. Fusium fecit, verbena caput capillosque tangens, &c.

Again in Lib. XXX. 43, when heralds were dispatched to Africa after the battle of Zama. we read,

Fetiales cum in Africam ad fœdus feriendum ire iuberentur, ipsis postulantibus senatus consultum in hæc verba factum est, ut privos lapides silices privasque verbenas secum ferrent: uti prætor Romanus his imperaret ut fœdus ferirent, illi prætorem sagmina poscerent. herbæ id genus ex arce sumtum dari fetialibus solet.

Festus

Sagmina vocantur verbenæ, id est, herbæ puræ.

We may conclude with the words of Pliny, H. N. XXII. 2.

Sagmina in remediis publicis fuere et in sacris legationibusque Verbenæ. Certe utroque nomine idem significatur, hoc est, gramen ex arce cum sua terra evulsum: ac semper et legati et cum ad hostes, clarigatumque mitterentur, id est, res raptas clare repetitum, unus utique Verbenarius vocabatur.

51. (*Hyperiona.*) The Sun. Some confusion prevails with regard to this word among the ancients. Observe,

1. Hyperion, *ὑπερίων*, is generally employed by Homer merely as an epithet of the Sun, in the sense "ascending on high," or "rolling above," as in Il. VIII. 480.

... οὔτ' αυγῆς ὑπερίονος Ἠελίοιο τέρποντ' οὔτ' ἀνέμοισι...[1]

and Il. XIX. 398.

Τεύχεσι παμφαίνων, ὥστ' ἠλέκτωρ ὑπερίων.

but in Odyss. I. 24, *ὑπερίων* is used absolutely for the Sun,

οἱ μὲν δυσομένου ὑπερίονος, οἱ δ' ἀνίοντος.

[1] Similarly in Odyss. I. 8., XII. 133. 263. 346. 374.

Hence Ovid in the line before us, in Met. XV. 406. 407, quoted p. 260, and Met. VIII. 564.

> Iamque duas lucis partes Hyperione menso,

considers *Hyperion* as *The Sun*, and so also Stat. S. IV. iv. 27, &c.

2. In one passage only of Homer, if the line be genuine, Helios (Sol) is described as the *son* of Hyperion, (Ὑπεριονίδης,)[1] Odyss. XII. 176.

> Ἠελίου τ' αὐγὴ, Ὑπεριονίδαο ἄνακτος.

In Hesiod[2] again Hyperion is one of the Titans[3] who wedded his sister Theia, by whom he had three children, Helios (Sol,) Selene (Luna,) Eos (Aurora,) and subsequent writers,[4] for the most part, adopt this genealogy. Even Ovid, although in the passages given above he considers Hyperion as the Sun, yet in another place, taking Hesiod as his guide, he addresses the Sun as "Hyperione nate," Met. IV. 192.

> .... Quid nunc, Hyperione nate,
> Forma, calorque tibi, radiataque lumina prosunt?

and gives the title of *Hyperionis* to Aurora, Fast. V. 159.

> Postera cum roseam pulsis Hyperionis astris
> In matutinis lampada tollit equis.

Statius applies the epithet *Hyperionius* to Phaethon.

3. Hyperion being recognised as the Sun, and Hyperion being also, according to other authorities, one of the Titans, the word *Titan* is employed by the poets to denote the Sun. Thus Virg. Æn. IV. 118.

> In nemus ire parant, ubi primos crastinus ortus
> Extulerit Titan, radiisque retexerit orbem.

[1] The hypothesis advanced by some scholars that *ὑπερίων*, wherever it occurs in Homer, ought to be considered as a contraction for Ὑπεριονίων (i.e., Son of Hyperion) seems altogether untenable. [2] Theog. 134. 371. 1011. [3] See page 194. So Hymn. Cer. 26. 74. See also Apollod. I. 1. 3. 1. 2. 2. In the Homeric Hymn (XXXI.) to Helios, he is addressed as the offspring of Hyperion and his sister Euryphaessa. [4] Festus remarks the confusion "*Hyperionem* alii patrem solis, alii ipsum, quod eat supra terras, ita appellatum putabant."

and Ovid. Fast. I. 617,

> Respiciet Titan actas ubi tertius Idus.

i. e., on the third day after the Ides.

In consequence of this connection, Circe daughter of Helios (Sol) is termed *Titanis* and *Titania*, Colchis the kingdom of his son Aetes *Titania tellus*, his chamber beneath the Ocean bed *Titania antra*, &c.

51. *Persis* sc. terra. The Sun was an object of worship among the ancient Persians as presenting a symbol of the pure fire or light, the sacred element of Ormuzd. Xenophon in his Cyropædia, VIII. 3, 12. gives an account of a magnificent sacred procession. "First of all came bulls crowned with garlands, and after the bulls horses were led along, an offering to the Sun." It is curious that the *cause* here assigned by Ovid for the sacrifice of the horse is the same with that adduced by Herodotus in reference to a similar rite among the Massagetæ, I. 216. "The only god worshipped by them is the Sun, to whom they offer horses; and the reason is this, they present to the swiftest of the gods the swiftest of mortal creatures."

53. *(Triplici...Dianæ.)* If we trace back Grecian mythology to its earliest forms we shall find that Selene (Luna) the Moon-goddess, Artemis (Diana) the Huntress-goddess sister of Apollo, Persephone (Proserpina) daughter of Demeter (Ceres) and wife of Hades or Pluto, were all considered separate divinities, while Hecate, who by Hesiod in the Theogony[1] and subsequent writers, was represented as distinct from these, is merely another name or rather epithet of Artemis. In process of time a strange and complicated combination arose. Apollo being mixed up with Helios the Sun-god, his sister Artemis was considered the same with Selene the Moon-goddess; Hecate again was confounded with Persephone, and being, as we have seen, originally the same as Artemis, she was worshipped as a threefold power. Again, the Latin Diana was identified with the Greek Artemis, and hence with Hecate, who is thus spoken of by the poets as a *Diva triplex*, Luna in heaven, Diana on Earth, Proserpina in the infernal regions, thus Dido in Virgil (Æ. IV. 510) when about to die,

> Ter centum tonat ore deos, Erebumque, Chaosque,
> Tergeminamque Hecaten, tria virginis ora Dianæ.

And Hor. C. III. xxii.

> Montium custos nemorumque, Virgo
> Quæ laborantes utero puellas
> Ter vocata audis, adimisque leto,
> Diva triformis.

[1] 409. The authenticity of the passage is more than doubtful.

53. (*Pro virgine.*) Iphigenia. We have already alluded briefly to this sad history in the Introduction to Ovid. Her. XIII. p. 234. According to Euripides the sacrifice of the maiden was not consummated, but at the moment when the knife was about to be plunged into her bosom, Artemis bore her away to Tauris, leaving in her stead a doe before the altar. The tale was invented after the time of Homer, who merely mentions the name *Iphianassa* as that of one of the three daughters of Agamemnon.

55. The *Sapæi* were Thracians who dwelt in the mountains around the valley of the Nestus (*Karasou,*) immediately to the north of Philippi. Ovid passed through their country on his way to Tomi, the place of his banishment.

56. *Hæmus* (*The Balkan,*) was the general name given to the whole of the eastern portion of the great chain of mountains by which Thrace and Macedonia were separated from the valley of the Danube. The range, as it extended westward, bore the names of Mons Scomius, Mons Orbelus, Mons Scardus, Mons Bertiscus, &c.

Dogs were sacrificed at Rome also, on the Robigalia and Lupercalia. See extract from Ovid. Fast. IV. 901, v. 36, p. 91, and Plutarch. Quæst. Roman.

57. The stern guardian of the country is Priapus, with regard to whom see note on Tibull. I. i. 18, p. 134.

65. (*Dis proxima.*) In reference to birds flying aloft towards the abodes of the gods.

65. (*Nunc penna...nunc...ore.*) Hence in the discipline of the augurs, birds were divided into *præpetes* and *oscines;* the former yielded omens by their flight; the latter by their cries.

71. (*Defensa... Capitolia.*) Liv. V. 47.

Dum hæc Veiis agebantur, interim arx Romæ Capitoliumque in ingenti periculo fuit. namque Galli, seu vestigio notato humano qua nuntius a Veiis pervenerat, seu sua sponte animadverso ad Carmentis saxorum adscensu æquo, nocte sublustri, cum primo inermem, qui tentaret viam, præmisissent, tradentes inde arma, ubi quid iniqui esset, alterni innisi, sublevantesque invicem et trahentes alii alios, prout postularet locus, tanto silentio in summum evasere, ut non custodes solum fallerent, se ne canes quidem, sollicitum animal ad nocturnos strepitus, excitarent. anseres non fefellere, quibus sacris Iunoni in summa inopia cibi tamen abstinebatur. quæ res saluti fuit: namque clangore eorum et alarum crepitu excitus M. Manlius, qui triennio ante consul fuerat, vir bello egregius, armis arreptis simul ad arma ceteros ciens vadit, et dum ceteri trepidant, Gallum qui iam in summo constiterat, umbone ictum deturbat. cuius casus prolapsi cum proximos sterneret, trepidantes alios armisque omissis saxa, quibus adhærebant, manibus am-

plexos trucidat. iamque et alii congregati telis missilibusque saxis proturbare hostes, ruinaque tota prolapsa acies in præceps deferri. sedato deinde tumultu, &c.

Plutarch tells us that, even in his time, in commemoration of this event, there was an annual procession in which a dog was borne along impaled upon a stake and a goose was carried in a litter as if in triumph.

Plin. H. N. X. 22. "Est anseri vigil cura, Capitolio testata defenso, per id tempus canum silentio proditis rebus. Quamobrem Cibaria anserum in primis Censores locant."

72. (*Inachi.*) Io daughter of Inachus, who fled from Argos to avoid the jealous fury of Juno, and upon the banks of the Nile bore Epaphus to Jupiter. She was afterwards confounded, as we have seen p. 168. with the Egyptian Goddess Isis, the wife of Osiris. Juvenal speaks of the goose as an offering to the latter, S. VI. 540.

> Ut veniam culpæ non abnuat, ansere magno
> Scilicet, et tenui popano corruptus Osiris.

(*Iecur.*) The ancient epicures attached peculiar importance to the liver of the goose, and, like those of modern times, had recourse to various expedients, by means of which it became diseased and swelled to an enormous size.[1] As the most dainty morsel it was offered to Isis.

74. Compare Ov. Met. XI. 596, describing the abode of sleep.

> Non vigil ales ibi cristati cantibus oris
> Evocat Auroram, nec voce silentia rumpunt
> Sollicitive canes, canibusve sagacior anser.

OVID. FASTI. II. 19.

INTRODUCTION.

The poet, before entering upon a description of the festivals celebrated during the second month of the year, discusses the meaning of the

[1] See Athenæus IX. 32. Hor. S. II. viii. 88. Plin. H. N. X. 22. Martial XIII. 58. Juvenal. V. 114.

word *Februarius*, and adds some remarks upon the nature and use of expiations and purifications. The following passages from Varro and Festus will serve to illustrate the commencement of this extract. Varro L. L. VI. 3.

"Rex cum ferias menstruas Nonis Februariis edicit, hunc diem Februatum appellat. Februum Sabini purgamentum, et id in sacris nostris verbum." Again, after giving the etymology of the names of the ten months which composed the year of Romulus, he continues, L. L. VI. 4.

"Ad hos qui additi, prior a principe Deo Januarius appellatus; posterior, ut idem dicunt scriptores, ab Diis inferis Februarius appellatus quod tum his parentetur. Ego magis arbitror Februarium a die februato, quod tum februatur populus, id est Lupercis nudis lustratur antiquum oppidum Palatinum gregibus humanis cinctum."

The words of Festus are to the same purpose.

"*Februarius* mensis dictus, quod tum, id est, extremo mense anni, populus februaretur, id est, lustraretur ac purgaretur. * * * Quæcumque deinde purgamenti causa in quibusque sacrificiis adhibentur, Februa appellantur. Id vero quod purgatur, dicitur februatum."

1. (*Piamina.*) The word *piamen*, if the reading be correct, is manifestly equivalent to *piaculum*, and signifies an atonement or purification of any description. *Piamentum* occurs in Pliny in the same sense.

2. (*Rege.*) The *Rex Sacrorum*, *Rex Sacrificiorum*, or *Rex Sacrificulus*, as he is variously denominated, was a priest appointed after the expulsion of Tarquinius to superintend certain holy rites which had always been performed by the kings in person.[1] His wife was termed *Regina*, and the place where he offered sacrifice *Regia*.[2]

(*Flamine*) The *Flamen Dialis*, the peculiar priest of Jupiter, who, among other rights and privileges, was attended by a Lictor (see line 5), and had a seat in the Senate in virtue of his office. His wife the *Flaminica* (see line 9) was invested with a sacred character, since her assistance was required in performing certain ceremonies, and consequently, if she died, the Flamen was obliged to abdicate his office.

3. The custom here mentioned is not elsewhere described, but fleeces of wool were employed for many solemn purposes, as, for example, to form the tufts on the summit of the priest's cap (*Apex*), to encircle the olive branches which formed the badges of suppliants, to wreath the head of the victims led forth to sacrifice, &c.

[1] Liv. II. 2. Dionys. Hal. IV. 74. [2] See Fest. in verb. Serv. Virg. Æ. VIII. 363. Ascon. in Orationem pro Milone c. 14. Macrob. S. I. 15.

6. (*Mica.*) See note on line 4 of preceding extract.

10. Heinsius would substitute *spinea* for *pinea*, because we know from various ancient authors that the wood of the white thorn was believed to possess peculiar virtue. See note on line 26 of the next extract.

12. (*Intonsos...avos.*) See note on Ovid. Amor. I. xv. 8. p. 270, and compare Tibullus II. i. 34. p. 22.

14, 15. See quotation from Festus in the Introduction to this Extract.

16. (*Ferales...dies.*) See Introduction to the following Extract.

19...28. These lines refer to the position and treatment of a homicide in the heroic ages. The shedder of blood, whether the deed had been the result of passion or of accident, was obliged to flee from his country as an outlaw, to shun the altars of the gods and all religious assemblies, to wander an exile and an outcast, avoided by his fellow men as one under the ban of heaven, until he found some friend in a foreign land willing to perform the ceremonies of expiation and restore him pure and holy to his former station in society. These rites were twofold, being designed to appease the spirit of the slain and the deities of the nether world, and also to remove the stain or pollution contracted by the murderer. The last, the κάθαρσις or purification, was effected by swine's blood and the water of a running stream. The student will find much curious, interesting and valuable information upon this topic in the Dissertations on the Eumenides of Æschylus by C. O. Müller, a translation of which has been published in this country.

20. (*Pelea.*) Jupiter carried off Ægina, one of the twenty daughters of the river Asopus, and conveyed her to the island which afterwards bore her name, but which at that time was called Oenone. There she gave birth to Æacus, the most holy of men, who, after death, was honoured by Hades and appointed to keep the keys of the infernal regions. Æacus wedded Endeis daughter of Cheiron, by whom he was the father of Peleus and Telamon,[1] while by Psamathe daughter of Nereus he had Phocus. Phocus having become preeminent in athletic exercises, his brothers Peleus and Telamon took counsel against him and slew him treacherously.[2] The guilty deed having been discovered, the murderers were driven forth from Ægina by their sire. Telamon took refuge in Salamis with Cychreus[3] who, dying childless, bequeathed to him the sovereignty. He married Peribœa granddaughter of Pelops, who bore him Ajax; he afterwards ac-

[1] According to Pherecydes, Telamon was not the brother but the friend only of Peleus, being son of Actæus and Glauce daughter of Cychreus. [2] They cast lots which should do the deed. The lot fell upon Telamon who killed Phocus with a discus while they were engaged together in gymnastic exercises. [3] Cychreus was son of Poseidon and Salamis daughter of Asopus.

companied Hercules against Troy, and by his captive Hesione daughter of Laomedon he became the father of Teucrus.

Peleus, on the other hand, fled to Phthia, to Eurytion son of Actor, by whom he was purified from the blood-stain, but having joined in the hunt against the boar of Calydon, he slew his host, unawares, with a javelin aimed at the wild beast.

Quitting Phthia he took refuge with Acastus king of Iolcus, by whom he was purified from this fresh stain, and, after many romantic adventures, received in marriage Thetis daughter of Nereus. The fruit of this union was Achilles.[1]

20. (*Actoriden.*) Patroclus. Menœtius son of Actor[2] was one of the Argonauts, and father of Patroclus by Sthenele daughter of Acastus.[3] Patroclus, in boyhood, dwelt at Opus, where he killed Clysonymus son of Amphidamas and, fleeing along with his sire, took refuge with Peleus, where he became the chosen friend of Achilles whom he accompanied to Troy. From the above genealogy it will be seen why Patroclus is so often termed Menœtiades as well as Actorides.

24. (*Phasida.*) Medea daughter of Æetes king of Colchis on the Phasis. Having fled with Jason to Greece she afterwards slew their children to avenge herself for her husband's perfidy in contracting a fresh marriage with Glauce daughter of Creon king of Corinth. She made her escape in a chariot drawn by winged serpents, which she received from Helios, and directed her course to Athens, where she married Ægeus father of Theseus.[4]

25. (*Amphiaraides.*) Alcmæon. Amphiaraus son of Argive Oicleus was an Argonaut, and one of the hunters of the boar of Calydon. He married Eriphyle daughter of Bias and Pero, and sister of Adrastus king of Argos, by whom he had two sons, Alcmæon and Amphilochus. Being gifted with prophetic powers, he foresaw that all the chiefs who should join in the war against Thebes, waged by Polynices against his brother Eteocles, would perish, except Adrastus. Hence he refused to take part in the expedition and endeavoured to dissuade others. But Eriphyle, having been gained over by the gift of a necklace, bestowed by Polynices, entrapped her husband into a promise, and he was compelled to go forth, charging, however, his sons to slay their mother when they should have attained to manhood.

Alcmæon was the leader of the second expedition against Thebes, called the war of the Epigoni, the leaders being the sons of those chiefs

[1] The substance of the above narrative will be found in Apollod. III. 12, 7. seqq. It differs slightly from the account followed by Ovid, according to which Acastus purified Peleus from the blood of Phocus. [2] Apollod. I. 9, 16. This Actor must not be confounded with Actor, father of Eurytion. See Heyne Obs. on Apollod. Vol. II. p. 310. [3] The ancients differed with regard to the mother of Patroclus, see Apollod. III. 13, 8. [4] Apollod. I. 9, 28.

who had been killed in the former struggle. After the fall of Thebes Alcmæon in obedience to the commands of his father, confirmed by the oracle of Apollo, put his mother to death. He became mad in consequence, and betook himself first to Oicleus and then to Phygeus of Psophis. By the latter he was purified and received his daughter Arsinoe in marriage, but the land having ceased to bear fruit, by the advice of the oracle he repaired to the fountains of the Achelous by whom the blood-stain was finally removed.[1]

25. (*Naupactoo Acheloo.*) Naupactus (called *Lepanto* by the Venetians, *Nepacto* by the modern Greeks, and *Enebatche* by the Turks) was situated on the Corinthiacus Sinus (*G. of Lepanto*) at the western extremity of the territory of the Locri Ozolæ. According to tradition it derived its name from the circumstance that the Heraclidæ there constructed the fleet (ναῦς, πήγνυμι) with which they invaded the Peloponnesus. It was in the hands of the Athenians during the war with Sparta, and was a naval station of the greatest importance. See Thucydides *passim*.

The Achelous (*Aspropotamo*) one of the most important and celebrated rivers in Greece, rises in the Northern ridges of Mount Pindus, and, after flowing nearly directly South for one hundred and thirty miles, falls into the sea opposite to the cluster of little islands called *Echinades*. In the latter part of its course it formed the boundary between Acarnania and Ætolia.

It ought to be remarked that Naupactus is at least thirty miles east from the mouth of the Achelous.

31...36. Ovid here explains his views with regard to the constitution of the Roman year, pointing out that it originally consisted of ten months.

31....36. This passage will be understood by referring to the general Introduction to the Fasti—Section on the Roman year. Ovid here asserts, that when the months of Januarius and Februarius were added to the original year of Romulus, Januarius was placed at the beginning as being sacred to Janus, the deity presiding over the commencement of all things; while Februarius stood at the end, containing as it did the festivals of Terminus the god of boundaries, and of the Manes or Spirits of those who have finished their mortal career. He adds that the Decemvirs introduced the change by which Februarius was made to follow immediately after Januarius. This last piece of information is to be found in no other ancient author.

[1] See Apollod. I. 8, 2. I. 9, 13. I. 9, 16. III. 6, 2.. III. 7, 2, 3, &c.

OVID FASTI. II. 533. & V. 419.

INTRODUCTION.

Manes is the general denomination for the spirits of the dead. They were believed to partake, in some degree, of the divine nature, and hence were frequently addressed as *Di Manes.*[1] According to Apuleius,[2] all souls separated from the body were anciently comprehended under the term *Lemures*, such of these as were beneficent and watched over the abodes of their descendants with protecting care were called *Lares;* unhappy wandering ghosts who terrified the good were known as *Larvæ*, while the name *Manes* was applied to those whose condition was uncertain.[3] These distinctions, if they ever existed in the popular creed, were certainly not generally observed by the poets, many of whom use the word *Manes* for departed spirits without limitation, while both *Lemures* and *Larvæ* denote spectres and hobgoblins, thus Hor. Ep. II. ii. 208,

> Somnia, terrores magicos, miracula, sagas,
> Nocturnos Lemures, portentaque Thessala rides?

Pers. S. V. 185.

> Tunc nigri Lemures, ovoque pericula rupto.

Plaut. Aul. IV. iv. 15,

> Larvæ hunc atque intemperiæ insaniæque agitant senem.

and again, Capt. III. iv. 66.

> Iam deliramenta loquitur: Larvæ stimulant virum.

while by Ovid, as will be seen below, *Manes* and *Lemures* are considered synonimous.

[1] Generally expressed in sepulchral inscriptions by the abbreviation D. M. (*Dis Manibus*) or D. M. S. (*Dis Manibus Sacrum.*) [2] De Deo Socratis. [3] August. de Civ. Dei XI. 9. thus expresses the opinion of Plato "Dicit quidem et animas hominum dæmones esse, et ex hominibus fieri *Lares*, si boni meriti sunt; *Lemures*, si mali, seu *Larvas: Manes* autem deos dici, si incertum est bonorum eos, seu malorum esse meritorum."

It appears from this and the following extract that two festivals were celebrated annually in honour of departed spirits; one of these was in February and continued for more than a single day, the last day of the solemnities being called the *Feralia.* With regard to the etymology of the word, we find in line 37.

> Hanc, quia iusta *ferunt*, dixere *Feralia* lucem:
> Ultima placandis Manibus illa dies,

to which we ought to add the observations of Varro and Festus,

"*Feralia* ab inferis et ferendo, quod ferunt tum epulas ad sepulcrum, quibus ius parentare."[1]

"*Feralia*, Diis Manibus sacrata festa, a ferendis epulis, vel a feriendis pecudibus appellata."[2]

With regard to the second festival, see notes to the next Extract.

2. *(Extinctas...pyras.) Pyra* is taken here to mean the "place of sepulture," and so also "*bustum*" in line 19. These sacrifices, it must be observed, were public and without reference to individual spirits, and must be distinguished from the private funeral solemnities of the *Silicernium* and *Novemdialis Cæna.*

5. *(Porrectis...coronis.)* The verb *porricio* is a technical word belonging properly to the discipline of the Pontifices and Haruspices, and signifies *to place the entrails of the victim upon the altar;* or, in a more general sense, *to present an offering to the gods.*[3] Thus Plaut. Pseud. I. iii. 31.

> .... si sacruficem summo Iovi,
> Atque in manibus exta teneam, ut porriciam, interea loci
> Si lucri quid detur, potius rem divinam deseram.

So also Liv. XXIX. 27, when describing the impressive sacrifice offered up when the fleet sailed under the command of Scipio to invade Africa,

"Secundum eas preces cruda exta victimæ, uti mos est, in mare porricit, tubaque signum dedit proficiscendi."

and Virg. Æ. V. 236.

> Vobis lætus ego hoc candentem in litore taurum
> Constituam ante aras voti reus, extaque salsos
> Porriciam in fluctus, et vina liquentia fundam.

[1] Varro L. L. VI. 3. [2] Festus in verb. [3] See Macrob. S. III. 2.

and again 774,

> Ipse, caput tonsæ foliis evinctus olivæ,
> Stans procul in prora pateram tenet, extaque salsos
> Porricit in fluctus ac vina liquentia fundit.

In almost all passages where this word occurs it has been confounded by transcribers with *proiicio*, and hence in the line before us several MSS. and edd. read *proiectis...coronis*, which they explain, "garlands that had been thrown away in the streets by persons returning home from an entertainment."

6. (*Mica salis.*) See note on Ov. Fast. I. 338. p. 330.

7. *Ceres*, i. e., corn or flour.

8. (*Violæque solutæ,*) loose, i. e., not woven into a chaplet.

10. (*Sua verba.*) "Appropriate words;" the words belonging to such solemnities.

13. 14. This refers to the funeral games celebrated in Sicily by Æneas in honour of his Sire, which are described at length in the fifth book of the Æneid. *Solemnia* is here simply *annual*. With regard to *Genio* read note in page 190.

16. (*Parentales.. dies.*) *Parentare*, whence are formed *parentalis* and *parentalia*, signifies strictly *to perform the funeral rites of parents or near relations*, but is used in the general sense of *to perform rites in honour of the dead, to appease the spirits of the deceased.* Thus Cæs. B. G. VII. 17.

"Præstare, omnes perferre acerbitates, quam non civibus Romanis, qui Genabi perfidia Gallorum interissent, parentarent," and Liv. XXIV. 21.

"Secundum Hieronymi cædem primo tumultuatum in Leontinis apud milites fuerat, vociferatumque ferociter parentandum regi sanguine coniuratorum esse."

In Ovid. T. IV. x. 87, we read

> Fama, parentales, si vos mea contigit, umbræ,
> Et sunt in Stygio crimina nostra foro,

where "parentales umbræ" means simply "shades of my parents."

17. (*Omine ab isto.*) The evil deed is here represented poetically as being itself the augury or token of the misfortunes which would follow.

18. (*Suburbanis.*) It must be remembered that the dead were

always burned or buried without the walls of the city, in obedience to the law of the XII Tables,[1] which enacted

HOMINEM MORTUUM IN URBE NE SEPELITO NEVE URITO.

22. *Deformes*, i. e., unsightly—horrible to look upon. Compare Virg. G. I. 476,

> Vox quoque per lucos vulgo exaudita silentes
> Ingens, et simulacra modis pallentia miris
> Visa sub obscurum noctis ....

Vulgus inane, "an aery crowd."

25. (*Viduæ cessate puellæ.*) "Ye widows refrain, during this festival, from entering into wedlock." *Viduæ puellæ* are widowed dames, distinguished from the maiden brides of the next couplet. Compare v. 33 of the following extract, from which we perceive that marriage was prohibited during the Lemuria also. On the meaning of *viduus* consult note to Ovid. A. A. I. 102, p. 268. *Puella* is frequently used to signify a matron, thus Hor. C. III. xxii. 2.

> Montium custos nemorumque, Virgo, = Quæ laborantes utero puellas
> Ter vocata, audis, adimisque leto, = Diva triformis.

26. (*Pinea tæda.*) A Roman bride was always escorted home by torch-light from the dwelling of her parents. Hence *tæda iugalis* or *tæda* alone is frequently used to signify marriage, e. g. Catull. LXIV. 303.

> Nec Thetidis tædas voluit celebrare iugales.

Ov. Her. VI. 134.

> Me tibi, teque mihi tæda pudica dedit, &c.

With regard to the epithet *pinea*, although we know that the fir-tree has been always extensively used for torches on account of its unctuous sap, yet both here, in the last extract line 10, in Catullus LXI. 15, and similar passages, many scholars argue, with some plausibility, that we ought to substitute *spinea* on account of the peculiar virtues attributed to the White Thorn by the ancients. Thus Varro quoted by Charisius.[2]

[1] Cic. de legg. II. 23. [2] P. 117. ed Putsch.

"In Asia fax ex spinu alba præfertur, quod purgationis causa adhibetur." Again Festus in verb. *Patrimi,*

"Patrimi et matrimi pueri prætextati tres nubentem deducunt: unus, qui facem præfert ex spina alba, quia noctu nubebant; duo, qui tenent nubentem." And Plin. H. N. XVI. 18.

"Spina nuptiarum facibus auspicatissima, quoniam inde fecerint pastores qui rapuerunt Sabinas, ut auctor est Masurius." See also Ov. Fast. VI. 129. 165.

27. (*Cupidæ.*) Cupienti accelerare filiæ nuptias. G.

28. It was the custom to divide the hair of the bride, on the morning of her nuptials, with the point of a spear, which, according to Festus, had been thrust into the body of a gladiator.

"*Celibari hasta* caput nubentis comebatur, quæ in corpore gladiatoris stetisset abiecti occisique," (Festus in verb. *Celibari.*)

Plutarch,[1] in his Roman Questions, asks

"Why do they divide the hair of brides with the point of a spear?" (αἰχμῇ δοϱατίου)

and Arnobius adv. gent. II. 67.

Nubentium crinem celibari hasta mulcetis?

The best of the various reasons assigned for this practice by Festus and Plutarch, is one adduced by the former, "quod nuptiali iure imperio viri subiicitur nubens: quia hasta summa armorum, et imperii est."

What the meaning of the epithet *recurva* may be it is difficult to say, unless it refers to the position in which the spear was held. There seems to be no grounds whatever for the idea that the instrument employed was not a real spear, but only an *acus comatoria* or hair-pin; no such conclusion can be drawn from the word δοϱατίον (a little spear) in Plutarch.

35...36. These rites are not to extend beyond the period when there are as many days remaining in the month as the measure employed by the poet contains feet. But Ovid is here writing in Elegiac verse each couplet of which contains eleven feet, therefore the Feralia, the last day of the solemnities, must have taken place on the eleventh day from the end of the month, that is on the 18th of February, and this corresponds exactly with the Ancient Kalendars in which the festival is set down for XII. Kal. Mart.

[1] He mentions the custom in his life of Romulus also.

38. (*Iusta ferunt.*) *Iusta ferre; Iusta facere; Iusta conficere; Iusta solvere;* signify technically *to perform the last duties to the dead; to render to the dead their lawful dues.*

39. 40. On the same day with the Feralia certain spells and magic rites were performed to avert the influence of evil tongues, the goddess invoked being named *Dea Tacita* or *Dea Muta.* These cabalistic ceremonies are now described.

41. *Tria tura,* i. e., three grains of incense. Observe that the *three* grains are grasped with *three* fingers, and below, *seven* beans are turned in the mouth; all odd numbers, and especially the numbers three, seven, and nine, being supposed to possess peculiar mystical virtue.

43. (*Cantata...licia,*) "enchanted threads," i. e., threads over which spells have been pronounced. The *licia* were of wool taken from the extremity of the *stamen,* being used to attach the web to the loom, those described in the Pharmaceutria of Virgil (73) consist each of three plies of different colours.

Terna tibi hæc primum triplici diversa colore
Licia circumdo, terque hanc altaria circum
Effigiem duco: numero deus impare gaudet
* * * * * *
Necte tribus nodis ternos, Amarylli, colores;
Necte, Amarylli, modo: et, Veneris, dic, vincula necto.

Compare also the Ciris 371.

Terque novena ligat triplici diversa colore
Fila; ter in gremium mecum, inquit, despue, virgo,
Despue ter, virgo; numero deus impare gaudet.

Pliny mentions that the *licia* taken from a web, when tied in seven or nine knots, were believed to be a remedy for certain diseases. (H. N. XXVIII. 4.)

43. (*Plumbo.*) So the best MSS. One has *rhombo,* a reading preferred by many editors. The meaning will be the same whichever we adopt, the object indicated being the magic reel (ῥόμβος, *rhombus, turbo,*) one of the principal implements employed by ancient sorceresses. It was made either of lead, or brass, or of more costly materials,[1] and, as the name denotes, was usually four sided, but sometimes triangular, three being the most perfect of numbers. To this the *licia* were attached, and as the witch whirled it round she was believed to sway her victim according to her will, the spell being dissolved by reversing the motion. When used as a love charm, a wren (Ἴυγξ)

[1] See Brunck. Analect. Epigramm. p. 172.

was bound to the instrument, or its entrails were twisted round the spokes, that bird, from the constant agitation of its head and tail, being considered emblematic of the fickle and unquiet nature of the passion. The following passages will illustrate what we have said, and the student who wishes to prosecute the subject farther may refer to the authorities quoted below.[1]

Theocrit. II. 17.

Ἶυγξ, ἕλκε τὺ τῆνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.
Wren, drag him home, drag home my faithless man.

and v. 30.

Χ' ὡς δινεῖθ' ὅδε ῥόμβος ὁ χάλκεος, ἐξ Ἀφροδίτας
Ὣς τῆνος δινοῖτο ποθ' ἁμετέραισι θύραισι.
And as this brazen wheel of Love whirls round,
So to my home may he with whirl back bound.

Prop. II. xxviii. 35.

Deficiunt magico torti sub carmine rhombi,
  Et tacet extincto laurus adusta foco.

and III. vi. 25.

Non me moribus illa, sed herbis, improba vicit,
  Staminea rhombi ducitur ille rota.

Hor. Epod. XVII. 6.

Canidia, parce vocibus tandem sacris,
Citumque retro solve, solve, turbinem.

Ovid. Amor. I. viii. 7.

Scit bene quid gramen, quid torto concita rhombo
  Licia, quid valeat virus amantis equæ.

Lucan. VI. 458.

.... quos non concordia misti
Alligat ulla tori, blandæque potentia formæ,
Traxerunt torti magica vertigine fili.

Martial. IX. xxx. 9.

Quæ nunc Thessalico lunam deducere rhombo,
  Quæ sciet hos illos vendere lena toros?

[1] Schol. on Pind. Pyth. IV. 381. Nem. IV. 56. Schol. on Theocrit. II. 17. 30, Schol. on Lycophr. 310. The notes of the different commentators on the above passages, of Schneider on Xenoph. Mem. III xi. 17, and Voss on Virg. Ecl. VIII. 68.

OVID. FASTI. V. 419.

The second festival in honour of departed spirits was the *Lemuria*, celebrated on the 9th, 11th, and 13th of May. A description is here given of the nocturnal spells which had for their object the expulsion of unquiet ghosts from the dwellings of the living: an attempt, not very successful, is then made to discover the etymology of the word, and some of the superstitions connected with this period are enumerated.

1. (*Hinc ubi*, &c.) The last phænomenon mentioned was the setting of the Scorpion, which happened, according to the Kalendars, on the 6th of May.

3. (*Nocturna,*) "celebrated by night."

4. *Inferiæ* is the general term for all sacrifices or oblations to the shades of the deceased. Thus Festus,

Inferiæ sacrificia quæ Diis Manibus fiebant.

5. (*Annus erat brevior.*) The Roman year consisted originally of ten months, commencing with March. See Appendix on the Roman Year.

(*Februa.*) See Introduction to Extract from Ov. Fast. II. 19, p. 338.

6. (*Iane biformis.*) See note on Ovid Fast. I. 74, p. 286.

8. (*Compositi.*) "Laid to rest in the grave." Compare Hor. S. I. ix. 26.

> .... Est tibi mater?
> Cognati, queis te salvo est opus? Haud mihi quisquam,
> Omnes composui—Felices! nunc ego resto.

(*Busta.*) See note on line 19 of last extract.

9. (*Maiorum nomine.*) This derivation of the name of the month *Maius*, will be found discussed in the Appendix on the Roman Year.

13. *Ille*, i.e., That man who is mindful of ancient ceremonies.

15. (*Signaque*, &c.) The commentators suppose this to mean "snaps his fingers." Looking, however, to the exact signification of the

words, we should rather suppose that some gesticulation is here indicated in which the thumb was laid along the palm and then grasped by the fingers. Compare Met. IX. 299, where Lucina is represented as retarding the birth of Hercules by various spells, among others by clasping her hands,

.... digitis inter se pectine iunctis
Sustinuit nixus ....

18. (*Fabas.*) We have seen in the last extract that the old woman who is represented as propitiating the Dea Tacita, among other spells, binds the enchanted threads to the magic wheel,

Et septem nigras versat in ore fabas.

It is somewhat difficult to understand the origin of the numerous and very widely diffused superstitions connected with this simple vegetable. As illustrations, we may quote Festus,

"*Fabam* nec tangere nec nominare Diali flamini licet, quod ea putatur ad mortuos pertinere. Nam et lemuralibus iacitur larvis, et parentalibus adhibetur sacrificiis, et in flore eius luctus literæ apparere videntur."

and Nonius Marcellus,

Lemures, larvæ nocturnæ et terrificationes imaginum et bestiarum. Varro de vita populi Romani libro primo:—Quibus temporibus in sacris fabam iactant noctu ac dicunt se Lemurios domo extra ianuam eiicere.

also Plin. H. N. XVIII. 12.

"Quin prisco ritu fabacia suæ religionis Diis in sacro est prævalens pulmentari cibo, et hebetare sensus existimata, insomnia quoque facere. Ob hæc Pythagorica sententia damnata: ut alii tradidere, quoniam mortuorum animæ sint in ea. Qua de causa parentando utique adsumitur. Varro et ob hæc Flaminem ea non vesci tradit, et quoniam in flore eius literæ lugubres reperiantur."

With regard to the well known precept of Pythagoras κυάμων ἀπέχεσθαι, Cicero remarks, De Divin. I. 30.

"Iubet igitur Plato, sic ad somnum proficisci corporibus affectis, ut nihil sit, quod errorem animis perturbationemque afferat. Ex quo etiam Pythagoricis interdictum putatur, ne faba vesceretur, quod habet

inflationem magnam is cibus, tranquillitati mentis vera querentis contrariam."[1]

19, (*Aversusque iacit,*) i.e., throws them away with his head turned in the opposite direction, or, in other words, "throws them behind him." So Virgil's sorceress commands her assistant, Ecl. VIII. 101.

> Fer cineres, Amarylli, foras, rivoque fluenti
> Transque caput iace, nec respexeris. ......

20. (*Hic,* &c.) "With these beans I ransom myself and mine," i.e., I buy off the ghost.

23. (*Temesæaque...æra.*) Temese was a town in the territory of the Bruttii, immediately south of Terina, with regard to which Strabo says, "After Laus the first town of the Bruttii is Temese, which they now call Tempsa. It was founded by the Ausones and then colonized by the Ætolians under Thoas, who were expelled by the Bruttii. Both Hannibal and the Romans ground down the Bruttii. This they say is the Temese mentioned by Homer and not Tamesus (for it is pronounced in both ways) in Cyprus; copper mines are pointed out in the neighbourhood, which now are exhausted." The passage in Homer is Odyss. I. 184, where Pallas under her assumed character of Mentes declares to Telemachus,

> Now hither have I come with ship and crew,
> O'er the dark main, freighted with iron bright,
> Sailing to men who speak a foreign tongue,
> To Temese for brass.

The place is mentioned in Livy, Cicero, and many other authors. Ovid alludes again to its mines, Met. XV. 706.

> Hippotadæque domos regis, Temesesque metalla.

and Statius S. I. i. 42.

> Et queis se totis Temese dedit hausta metallis.

With regard to the usage described in the lines before us, Sophron in his Mimes[2] tells us that ghosts are scared away by the barking of a

[1] See also Hor. S. II. vi. 83 and Scholiast. Aul. Gell. IV. 11. X. 15. Fragment of Varro De Vita Populi Romani, &c. [2] Quoted by Scholiast on Lycophron, v. 77.

dog, or by the tinkling of brass, and we learn from the Scholiast on Theocritus[1] that brass was considered a pure metal, possessing many virtues in removing pollutions, on which account it was sounded in eclipses of the moon and in matters relating to the dead.

28. Ovid, in the lines omitted, calls upon Mercury, who in the character of ψυχοπομπὸς or conductor of the dead, might be supposed to be acquainted with all matters appertaining to spirits, to communicate the desired information. Mercury answers the appeal and tells a story how the shade of Remus appeared to his brother and demanded that some honours should be paid to his Manes, in consequence of which a festival was instituted and called *Remuria*, a term which in process of time was corruped into *Lemuria*. Krebs quotes Porphyrio on Horat. Ep. II. ii. 209.

"Lemures dictos esse putant quasi Remures a Remo, cuius occisi umbram frater Romulus quum placare vellet Lemuria instituit."

33. Compare lines 25—29 of last extract and read the notes.

35. 36. He supposes that the circumstance of the Lemuria being celebrated during May gave rise to the idea that it was unlucky to marry during this month, a superstition, be it remarked, which prevails with full force in Scotland to this hour.

37. 38. The Lemuria, as we have already remarked, were celebrated during three days, but these did not follow in succession (*continuata,*) being the 9th, the 11th, and the 13th of the month.

OVID. FASTI. II. 639.

INTRODUCTION.

The *Terminalia*, in honour of *Terminus*, god of boundaries, was a festival celebrated on VII. Kal. Mart. The origin and the nature of the worship of this deity is described by Dionysius when treating of the institutions of Numa. A. R. II. 74.

[1] Eidyll. II. 36.

"In order that every one might be contented with his own and not covet what belonged to others, he laid down laws for fixing the boundaries of property. For having ordered each one to draw a line round his own possessions and to set up stones upon the limits, he consecrated these stones to Jupiter Terminalis (ὁρίου Διός,) and commanded all, upon a fixed day every year, to meet together[1] on the spot where they were erected and offer sacrifices to them, and established the festival of the god of boundaries as one of the most honoured solemnities. This the Romans call *Terminalia*, the word being borrowed from the Greek with the change of a single letter.[2] If any one should conceal or remove the land-marks, it was enacted that the person guilty of such deed should be devoted to the god, so that any one might kill him with impunity as sacrilegious. These institutions were not confined to the possessions of individuals only, but extended also to what belonged to the state, in order that the gods of boundaries might separate the territory of the Romans from that of neighbouring tribes, and public from private property. These ordinances the Romans observe in our own days, both from religious motives and as a memorial of the olden time. For they consider the *Termini* as gods and offer sacrifices to them; nothing, however, that has life, for it is considered unholy to shed blood on these stones, but cakes of flour and other first fruits of the earth."

With regard to the bloodless sacrifices, although such appears to have been the custom in early ages,[3] yet it certainly had fallen into disuse before the time of Dionysius, as we see from line 17, 18 of the present extract, and also from Hor. Epod. II. 59.

Vel agna festis cæsa Terminalibus.

It would appear also from the above account that Jupiter was the guardian of boundaries with the epithet Terminalis, but that from the practice of offering sacrifices at the stones used for landmarks, these came to be considered in the popular creed as the emblems of a distinct deity.

There is a passage in Lactantius also worth quoting,[4]

"Quid, qui lapidem colunt informem, atque rudem, cui nomen est Terminus?...... Et huic ergo publice supplicatur, quasi custodi finium Deo: qui non tantum lapis, sed etiam stipes interdum est. Quid de

[1] He means, of course, that those who had a common boundary were to meet at this landmark. [2] *Termen*, an old form of *Terminus*, (Varro L. L. V. 4) differs by one letter only from the Greek τέρμων. [3] See Plutarch Num. c. 16, and Quæst. Rom. c. xv. [4] De falsa religione I. 20.

iis dicam, qui colunt talia? nisi ipsos potissimum lapides, ac stipites esse?"

3. 4. Compare Tibullus I. i. 11.

> Nam veneror, seu stipes habet desertus in agris,
> Seu vetus in trivio florea serta lapis.

4. (*Sic quoque.*) Even thus, although represented by an emblem so humble, by a stock or a stone, thou dost possess the power of a god.

5. 6. (*Te duo,*) i.e., the two proprietors of adjoining lands pay homage to thee, each on his own side crowning thee with a garland, each presenting thee with a cake. *Bina* here, as frequently, even in prose, is equivalent to *duo*.

6. (*Liba.*) On the *libum* see note on Tibull. I. vii. 54. p. 174.

6. *Curto testu,*) "in a potsherd." The epithet *curtus* is frequently applied to cracked or broken pottery. e. g. Juvenal. S. III. 270.

> Respice nunc alia ac diversa pericula noctis,
> Quod spatium tectis sublimibus, unde cerebrum
> Testa ferit, quoties rimosa et curta fenestris
> Vasa cadunt; quanto percussum pondere signent
> Et lædant silicem.......

and Martial. III. lxxxii. 3.

> Curtaque Ledæ sobrius bibat testa.

The form *testu* from the nominative *testus,* is found here and elsewhere in the best MSS., and is recognised by the old grammarians. Nonius Marcellus notices also *testum* in the neuter gender.

9. (*Minuit.*) Cuts down the wood into small billets.

10. (*Et solida, &c.*) He forces stakes into the ground to serve as support for the pile which he is building up. *Pugnat* expresses the effort required to thrust them firmly into the hard (*solida*) earth.

11. (*Irritat,*) "stimulates." He endeavours to kindle the heap into a blaze with fragments of dry bark. Compare Met. VIII. 641.

> Inde foco tepidum cinerem dimovit, et ignes
> Suscitat hesternos: foliisque et cortice sicco
> Nutrit, et ad flammas anima producit anili.

12. *Canistra* or *Canistri* (these words are not found in the singular,) signify baskets either for domestic purposes or for containing the sacred utensils used in sacrifices. e. g. Juv. S. V. 74.

Vin' tu consuetis, audax conviva, canistris
Impleri, panisque tui novisse colorem?

where *bread-baskets* are meant.

13. 14. Compare this couplet with Tibullus I. x. 23.

Atque aliquis voti compos liba ipse ferebat,
Postque comes purum filia parva favum.

15. *(Libantur.)* See note on Tibull. I. i. 14. p. 132.

16. *(Candida turba.)* Clothed in pure white raiment, such as was worn on holidays, or by those engaged in the service of the gods.

(Linguis favent.) Observe a solemn silence. The priest before commencing a sacrifice, commanded the crowd to be silent, that no ill-omened sound might fall upon his ear and disturb the holy rite. Compare Hor. C. III. 1.

Odi profanum vulgus, et arceo:=Favete linguis; carmina non prius
Audita, Musarum sacerdos,=Virginibus puerisque canto.

and so Prop. IV. vi. 1.

Sacra facit vates; sint ora faventia sacris.

Lastly, Senec. Vit. Beat. XXVI.

"Quotiens mentio sacra literarum intervenerit, favete linguis. Hoc verbum non, ut plerique existimant, a favore trahitur: sed imperatur silentium, ut rite peragi possit sacrum, nulla voce mala obstrepente." The corresponding Greek expression was εὐφημεῖτε.

23. *Ambitio*, from *ambire*, properly signifies the act of going round a constituency to solicit their votes, and hence all the feelings which stimulate a candidate, and all the artifices he or his friends employ to gain the end. Hence it is used in the sense of *partizanship*, *undue favour*, *partiality*, as in the passage before us and also in Tacit. Hist. I. i.

"Sed ambitionem scriptoris facile adverseris: obtrectatio et livor pronis auribus audiuntur."

25. 28. The story here alluded to is to be found in Herodotus.

"The Lacedæmonians were at that time[1] engaged in a quarrel with the Argives, relative to a place called Thyrea, of which, though it

[1] At the time when Crœsus was investing Sardis.

stood within the territory of the Argives, the Lacedæmonians had taken possession. The Argives advancing to defend their possessions, were met by the Lacedæmonians, when a conference took place, and it was agreed—That three hundred men on both sides should fight, and that the place in question should be adjudged to the victors; the rest of both armies retiring to their homes that they might afford no aid to the combatants. This being arranged they severally retired; leaving the selected number to engage. An equal fight was maintained, until three only of the six hundred remained—two Argives, named Alcenor and Chromius, and of the Lacedæmonians, Othryades. When night came on the two Argives returned to Argos; while Othryades, plundering the bodies of the Argives, removed their arms to his camp, and remained upon the field. The next day, when the result was known, the two armies approach, and both claim the victory; the Argives, because more of their party than the other survived; the Lacedæmonians, because the surviving Argives had fled, while their man stood his ground, and took the spoil of the enemy. At length they flew to arms, and after many had fallen on both sides, the Lacedæmonians prevailed. Since that time, the Argives, who before wore their hair long, kept it short; having solemnly vowed that no Argive should let his hair grow, nor any woman wear gold, till Thyrea should be recovered. The Lacedæmonians, on the contrary, who before cut their hair short, ordained that it should be suffered to grow. It is said that Othryades, the sole survivor of the three hundred, ashamed to return to Sparta, killed himself at Thyrea."[1]

27. *(Lectus.)* If this be the true reading, it refers to a circumstance not noticed by Herodotus. "Nimirum Othryades, Lacedæmoniorum dux, de Argivis victor, sed letalem in modum vulneratus, priusquam animam exhalaret, tropaeo clypei hostilis inscripsit, digitis cruore oblitis, κατὰ Ἀργείων Ὀθρυάδης καὶ Λακεδαιμόνιοι. Rem narrant plurimi ex antiquis, Herodotus, Plutarchus, Strabo, Pausanias, Maximus Tyrius, Stobæus, Suidas, Valerius Maximus, alii." *Heinsius.*

29...32. Livy I. 55. will serve as a commentary upon these lines.

"Inde ad negotia urbana animum convertit, *(sc.* Tarquinius Superbus,) quorum erat primum, ut Iovis templum in monte Tarpeio, monumentum regni sui nominisque, relinqueret: Tarquinios reges ambos, patrem vovisse, filium perfecisse. et ut libera a ceteris religionibus area esset tota Iovis templique eius, quod inædificaretur, exaugurare fana sacellaque statuit; quæ aliquot ibi a Tatio rege, primum in ipso discrimine adversus Romulum pugnæ vota, consecrata inaugurataque

[1] Herod. I. 82. Taylor's Translation.

postea fuerant. Inter principia condendi huius operis movisse numen ad indicandam tanti imperii molem traditur Deos: nam, quum omnium sacellorum exaugurationes admitterent aves, in Termini fano non addixere. Id omen auguriumque ita acceptum est; non motam Termini sedem, unumque eum Deorum non evocatum sacratis sibi finibus, firma stabiliaque cuncta portendere."

This legend is repeated by Lactantius in the passage, a portion of which was quoted in the introduction to this extract, and also by Servius in his note on Virg. Æ. IX. 448.

> Dum domus Æneæ Capitoli immobile saxum
> Accolet ......

Livy has preserved another tradition, according to which *Juventas* as well as Terminus refused to quit his shrine in the Capitol, for in the speech of Camillus (V. 54) we find

"Hic Capitolium est, ubi quondam capite humano invento responsum est, eo loco caput rerum summamque imperii fore: hic, quum augurato liberaretur Capitolium, Iuventas Terminusque maximo gaudio patrum nostrorum moveri se non passi."

33. Festus will explain this couplet. "Terminus, quo loco colebatur, super eum foramen patebat in tecto, quod nefas esse putarent, Terminum intra tectum consistere."

The same observation is repeated nearly in the same words in the passages in Lactantius and Servius referred to above.

35. (*Post illud*). Post illam constantiam, qua in Capitolio constitisti. (G.)

35. *Levitas* est eius, qui facile sinit se moveri, facile cedit aliis. (G.)

41. (*Laurentes agros.*) See note on Tibull. II. v. 41. p. 204. and Heyne Excursus III on Æn. VII.

42. (*Dardanio duci.*) Æneas.

43. (*Fibris.*) See note on Tibull. II. i. 26. p. 183.

43. 44. Here was the ancient boundary of the Roman territory, according to Strabo V. iii. § 2.

"Between the fifth and sixth milestones from Rome there is a place called Phestoi (φῆστοι.) They point this out as having been the boundary of the Roman territory in the time of Romulus. Both there and in several other places which are considered boundaries, the priests to this day perform the sacrifice which they call Ambarvalia."

OVID. FASTI. IV. 901.

INTRODUCTION.

THE festival of the *Robigalia* was celebrated on VII Kal. Mai. (25th April,) in order to propitiate the deity *Robigus* or *Rubigus*, to whose influence the mildew or smut in corn was attributed.

We find *Robigo* addressed also as a female, but this word seems to mean properly the disease itself, while *Robigus* is the power which causes it, unless indeed we suppose *Robigus* and *Robigo* to have been a married pair according to the fashion of the Italian deities. The term is thus explained by Servius in his note on Virg. G. I. 151.

> Mox et frumentis labor additus, ut mala culmos
> Esset robigo ....

"*Robigo* autem genus est vitii, quo culmi pereunt, quod a rusticanis calamitas dicitur. Hoc autem genus vitii ex nebula nasci solet, cum nigrescunt et consumuntur frumenta. Inde et *Robigus* deus et sacra eius septimo Kalendas Maias *Robigalia* appellantur.'

Varro in his treatise de Re Rustica I. 1. includes *Robigus* among the twelve Dii Consentes who were worshipped by the husbandman. The passage is so important for the illustration of the old Latin rural superstitions that it deserves to be quoted.

"Et quoniam [ut aiunt] Dei facientes adiuvant, prius invocabo eos; nec, ut Homerus et Ennius, Musas, sed XII. Deos Consentis: neque tamen eos urbanos, quorum imagines ad forum auratæ stant, sex mares, et feminæ totidem, sed illos XII. deos, qui maxime agricolarum duces sunt. Primum, qui omnes fructus agriculturæ cœlo et terra continent, Iovem, et Tellurem, itaque quod ii parentes magni dicuntur, Iupiter, pater appellatur, Tellus, terra mater. Secundo, Solem et Lunam, quorum tempora observantur, cum quædam seruntur et conduntur. Tertio Cererem et Liberum, quod horum fructus maxime necessarii ad victum. Ab his enim cibus et potio venit fundo. Quarto Robigum ac Floram, quibus propitiis, neque robigo frumenta atque arbores corrumpit, neque non tempestive florent. Itaque publicæ Robigo feriæ Robigalia; Floræ ludi Floralia instituti. Item adveneror Minervam

et Venerem quarum unius procuratio oliveti alterius hortorum; quo nomine rustica Vinalia instituta. Nec non etiam precor Lympham, ac Bonum Eventum, quoniam sine aqua omnis arida ac misera agricultura, sine successu ac bono eventu, frustratio est, non cultura."

The same author in his treatise, De Lingua Latina, Lib. VI. 3.

"Robigalia dicta a Robigo. Secundum segetes huic Deo sacrificatur, ne robigo occupet segetes."

We shall conclude this introduction with a passage from Plin. H. N. XVIII. 29, which bears directly upon this and the extract on the *Floralia*, p. 98.

"Rudis fuit priscorum vita, atque sine literis: non minus tamen ingeniosam fuisse in illis observationem apparebit, quam nunc esse rationem. Tria namque tempora fructibus metuebant, propter quod instituerunt ferias, diesque festos: Rubigalia, Floralia, Vinalia. Rubigalia Numa constituit anno regni sui XI. quæ nunc aguntur ad VII. Kalendas Maii, quoniam tunc fere segetes rubigo occupat. Hoc tempus Varro determinat Sole Tauri partem decimam obtinente, sicut tunc ferebat ratio. Sed vera causa est, quod post dies undeviginti ab æquinoctio verno, per id quatriduum, varia gentium observatione in IV. Kalendas Maii, Canis occidit, sidus et per se vehemens, et cui præoccidere Caniculam necesse sit. Itaque iidem Floralia IV. Kalendas eiusdem instituerunt, urbis anno DXVI. ex oraculis Sibyllæ, ut omnia bene deflorescerent. .... Vinalia priora, quæ ante hos dies sunt IX. Kalendas Maii degustandis vinis instituta, nihil ad fruges attinent. .... Extra has causas sunt Vinalia altera quæ aguntur ad XIII. Kalendas Septembris."

2. According to Ovid, the commencement of Spring is on the V. Id. Feb.

> En etiam, si quis Borean horrere solebat,
> Gaudeat: a Zephyris mollior aura venit.
> Quintus ab æquoreis nitidum iubar extulit undis
> Lucifer, et primi tempora veris eunt. Fast. II. 147.

and in the line before us the VII. Kal. Mai. is fixed upon as the middle point. On the other hand, Columella XI. ii. 15 and 36.

"VII. Idus Feb. Callisto sidus occidit; Favonii spirare incipiunt. .... XI. Kal. Maias ver bipartitur, pluvia, et nonnunquam grando."

3. (*Pecudem...Athamantidos Helles.*) The constellation *Aries;* the golden fleeced ram, which bore away Phrixus and Helle, the

children of Athamas king of Thebes, when they fled from the persecution of their step-mother Ino. We have the whole story in Ov. Fasti. III. 851 seqq.

4. (*Signaque, &c.*) i. e. "The rains show themselves;" the showers descend; or, "the showers give indications of the seasons," which is better. So Fast. I. 315.

> Institerint Nonæ: missi tibi nubibus atris
> Signa dabunt imbres, exoriente Lyra.

4. (*Exoriturque canis.*) Ovid has made a blunder here; the Dog *sets* at this season; so Columella XI. ii. 37. "Pridie Kalendas Maias Canis se vespere celat: tempestatem significat." One good MS. indeed has "*occidit atque Canis;*" but this is probably a correction. The conjectural emendations of different critics are given in the various readings.

5. (*Nomento.*) Nomentum (*Lamentana Vecchia*) was built by a colony from Alba, in the Sabine territory, not far from the river Allia.

> Hi tibi Nomentum, et Gabios, urbemque Fidenam,
> Hi Collatinas imponent montibus arces. Virg. Æ. VI. 773.

It is frequently mentioned by Martial, who possessed an estate in the neighbourhood. e. g. VI. xliii.

> Me Nomentani confirmant otia ruris,
> Et casa jugeribus non onerosa suis.
> Hic mihi Baiani soles, mollisque Lucrinus;
> Hic vestræ mihi sunt, Castrice, divitiæ.

See also I. lxxxv. X. xliv. XII. lvii.

The road which led to this town from Rome, passed through the Porta Viminalis, and was called the *Via Nomentana;* it afterwards joined the Via Salaria.

6. (*Candida pompa,*) "a procession in pure white raiment." See note on 16 of preceding extract.

7. (*Antiquæ.*) The worship of this deity was established, according to Pliny, by Numa. See Introduction.

8. (*Exta canis.*) Columella mentions the sacrifice of the dog, (a sucking puppy,) but not the sheep. X. 342.

> Hinc mala Rubigo virideis ne torreat herbas,
> Sanguine lactentis catuli placatur et extis.

10. The officiating priest, it appears, was the Flamen Quirinalis.

11. (*Aspera,*) "rough," and so "*Scabras manus*" below line 20. So also Virgil, when applying this word to the rust of iron, G. I. 495.

Exesa inveniet scabra robigine pila.

12. (*Læve,*) i. e. smooth, not roughened by *scabra, aspera robigo.*

18. (*Adusta.*) Uro, aduro, &c., are constantly applied to the blighting influence of cold. Thus Cic. Tusc. II. 17.

"Pernoctant venatores in nive, in montibus uri se patiuntur,"

and Virg. G. I. 92.

Ne tenues pluviæ, rapidive potentia solis
Acrior, aut Boreæ penetrabile frigus adurat,

and in like manner Liv. XXI. 32, "pecora jumentaque torrida frigore."

19. (*Titan,*) the Sun. See note on Hyperion, p. 334, 335.

23. (*Contere*) expresses well the slow continued action by which rust wears away and consumes the substance of iron. *Carpere* also implies a gradual process.

27. (*Sarcula.*) From the manner in which the *sarculus* or *sarculum* is spoken of, it must have resembled very closely a common *hoe.* The *bidens* describes itself, and must have been the same with our *drag.*

28. *Situs,* from *sino,* is the crust which forms upon anything which is left untouched or neglected. Hence it is put for filth or dirt in general, for the hard surface of land left fallow, for rust, and metaphorically for the effect of sloth upon the mind. e. g. Ov. Amor. I. viii. 51.

Æra nitent usu, vestis bona quærit haberi,
Canescunt turpi tecta relicta situ.

Virg. G. I. 72.

Et segnem patiere situ durescere campum.

Ov. Trist. V. xii. 1.

Scribis, ut oblectem studio lacrymabile tempus
Ne pereant turpi pectora nostra situ.

33. *Mantele, Mantelium*, or *Mantelum*, was a woollen napkin, with a long loose (*villis solutis*) pile, which was sometimes shorn off to make it more smooth. So Virg. Æ. I. 701.

> Dant famuli manibus lymphas, Cereremque canistris
> Expediunt, tonsisque ferunt mantelia villis.

34. *Patera*, from *pateo*, a sort of shallow ladle employed for pouring libations to the gods.

Acerra ought to be translated *incense-box*, not *censer*. The frankincense in ancient sacrifices was consumed on the altar, not in a vessel constructed for the purpose as in the ceremonies of the Jewish religion and the Roman Catholic Church.

36. (*Obscœnæ*.) See note on Ov. Her. V. 119. p. 232.

39. (*Est canis, Icarium dicunt*, &c.) Every constellation had a legend attached to it. Homer and Aratus call *Sirius* the dog of Orion. The tale with regard to *Procyon*, which explains the epithet *Icarius*, is as follows:—

Dionysus visited Attica during the reign of Pandion, and was hospitably entertained by Icarius, who received a slip of the vine, and was instructed in the art of making wine. Eager to communicate to mankind the bounties of the God, he offered the new beverage to some shepherds, who, tempted by its pleasant flavour, drank copiously, became intoxicated, and then, supposing that they had been poisoned, slew Icarius. Upon recovering their senses, perceiving what they had done, they buried their victim. His daughter Erigone discovered the dead body by the aid of a favourite dog, named Mæra; and after bewailing the loss of her father, hung herself in grief. Father, daughter, and dog, all became constellations. Icarius is *Bootes*, Erigone is *Virgo*, Mæra is *Procyon*.[1]

Compare Fast. V. 723.

> Nocte sequente diem Canis Erigoneius exit,

and Amor. II. xvi. 4.

> Sol licet admoto tellurem sidere findat,
> Et micet Icarii stella proterva Canis.

Sirius and *Procyon* are often confounded. See note on Tibull. I. i. 27. p. 141.

[1] See Apollodor. III. 14, 7. Hygin. P. A. II. 4. Fab. CXXX.

40. (*Præcipitur,*) i. e. is hurried on too fast—is parched by the heat before it has attained to its full growth. *Præcipere* is *to anticipate, to be beforehand with.* Compare Virg. Ecl. III. 98.

Cogite oves, pueri, si lac præceperit æstus,
Ut nuper, frustra pressabimus ubera palmis.

OVID. FASTI. IV. 721.

INTRODUCTION.

THIS extract contains an account of the *Palilia*, or festival of *Pales*, the deity of shepherds, which was celebrated on the 21st of April, (XI. Kal. Mai.) the day upon which, according to tradition, the foundations of the eternal city were laid by Romulus, the Dies Natalis Urbis Romæ. The following lines, combined with Tibullus II. v. 87, et seqq., afford full information with regard to the ceremonies observed, the object of which was the purification or lustration first of the flocks, and then of the shepherds themselves. Two points deserve attention.

1. Doubts exist as to the gender of Pales. Virgil, Tibullus, and Ovid, speak of this divinity as a female, but with Varro[1] and others,[2] Pales is a male god.

2. The greatest confusion exists in ancient MSS. wherever this festival is mentioned, with regard to the orthography. *Parilia* is found as often as *Palilia*, and many of the old grammarians prefer the former, which is to be taken, according to some, a *partu pecoris*, according to others, a *partu Iliæ*. There can be little doubt, however, that the true shape is *Palilia*, formed directly from *Pales;* nothing is more common than the interchange of L and R in the pronunciation of words, and the corruption *Parilia* having been once introduced, etymologists endeavoured to explain it by inventing a plausible derivation.

[1] Servius on Virg. G. III. 1. [2] See Arnobius adv. gent. Lib. III. 23. 40.

1. (*Palilia poscor,*) i. e. ordo rerum jubet me Palilia canere. *Posci* verbum solenne de iis, qui canere aut dicere iubentur. Ov. Met. V. 333.

Poscimur Aonides, sed forsitan otia non sunt

Sic Hor. C. I. xxxii. 1. Ad Lyram.

Poscimur, si quid vacui sub umbra=Lusimus tecum...

vid. ibi Bentl. (G.)

5. *Certe,* &c. The poet here points out to the goddess that he has merited her favour by a strict performance of all the rites enjoined in her worship.

5. (*De vitulo cinerem.*) On the 15th of April was a festival, named the *Fordicidia,* so called from the sacrifice of *boves fordæ,*[1] or pregnant cows; the embryos were burnt by the Senior Vestal Virgin, and the ashes kept for the purifications of the Palilia.

Igne cremat vitulos, quæ natu maxima, Virgo,
  Luce Palis populos purget ut ille cinis.

See Ov. Fast. IV. 629......640.

6. *Februa,* as we have seen above p. 339, was the general term for all objects used in expiatory sacrifices.

Februa Romani dixere piamina patres.

7. Leaping over heaps of blazing hay and stubble was the characteristic ceremony of the Palilia. Thus Varro quoted by the Scholiast on Persius, S. I. 72.

"Palilia tam publica quam privata sunt; et est genus hilaritatis et lusus apud rusticos, ut congestis cum fœno stipulis ignem magnum transiliant, his Palilibus se expiari credentes." Compare also Propert. IV. iv. 73.

Urbi festus erat; dixere Palilia patres;
  Hic primus cœpit mœnibus esse dies.
Annua pastorum convivia, lusus in urbe,
  Cum pagana madent fercula deliciis,
Cumque super raros fœni flammantis acervos
  Trajicit immundos ebria turba pedes.

[1] Varro de L. L. Fordicidia a fordis bubus. Bos forda, quæ fert in ventre.

See also Tibull. II. v. 87, p. 26, and the concluding couplet of this extract.

8. Another lustration which consisted in dipping a branch of laurel into pure water, and sprinkling all the objects to be purified. See extract p. 97, line 15.

> Uda fit hinc laurus: lauro sparguntur ab uda
> Omnia, quæ dominos sunt habitura novos;

a branch of olive might be employed, Virg. Æ. VI. 229.

> Idem ter socios pura circumtulit unda,
> Spargens rore levi et ramo felicis olivæ;

a sort of brush used for this purpose is to be seen among sacred utensils represented on ancient monuments; to this the name *aspergillum* is given. The word, however, does not occur in any classical author.

9. (*Navalibus*, &c.) We have already spoken of this metaphor in note on the Ov. Fast. I. i. 4. p. 281.

11. (*Virginea.. ara.*) The altar of Vesta tended by the Vestal Virgins.

11. *Suffimen*, or *suffimentum*, "anything which when burnt produced an expiatory or purifying smoke," and hence, in general, anything used for purification or expiation. Festus gives the following explanation of *suffimentum*.

"*Suffimenta* sunt, quæ faciebant ex faba, milioque molito, mulso sparso: Ea Diis dabantur eo tempore, quo uvæ calcatæ prælo." Plin. H. N. XV. 30, speaking of the laurel, "Ob has causas equidem crediderim, honorem ei habitum in triumphis potius quam quia suffimentum sit cædis et purgatio, ut tradit Massurius." Again, Festus in verb *Aqua*, "Funus prosecuti, redeuntes ignem supergre diebantur aqua aspersi: quod purgationis genus vocabant *suffitionem*."

The verb connected with these words is *suffio*, "to produce smoke," "to fumigate." e. g. Virg. G. IV. 241.

> At suffire thymo, cerasque recidere inanes
> Quis dubitet......

and Columella XII. xviii. 3, "Cella quoque vinaria omni stercore liberanda, et bonis odoribus suffienda." Compare also Prop. IV. viii. 83. In Lucret. II. 1096, it is used in the sense of "to warm."

> Ignibus ætheriis terras suffire feraceis.

13. (*Sanguis equi.*) Solinus, p. 2. "Et observatum deinceps ne qua hostia Parilibus cæderetur, ut dies iste a sanguine purus esset."

There is no contradiction here. The horse alluded to was sacrificed in the month of October to Mars, in the Campus Martius: his tail was cut off, and the blood that dropped from the wound was kept in the temple of Vesta. These particulars we learn from Festus under *Equus October*. Propertius IV. 1. 19, alludes to the same rite, and gives the epithet, "*curtus*," to the horse, in consequence of the amputation described.

> Annuaque accenso celebrare Palilia fœno,
> Qualia nunc curto lustra novantur equo,

where we find *curvo* for *curto* in many edd., a corruption which arose from the former epithet not being understood.

18. (*Longa corona.*) The garlands from their size hung down in festoons.

19. (*Vivo de sulfure.*) Pliny H. N. XXXV. 15, describes sulphur "Genera quatuor: *vivum*, quod Græci *apyron*, nascitur solidum, hoc est gleba." Compare Tibull. I. v. 11.

> Ipseque ter circum lustravi sulfure puro.

Sulfura viva occurs in Virg. G. III. 449.

21. 22. See p. 207 and 331.

23. *Fiscella*, a diminutive from *fiscina*, a basket made of twigs.

> Nunc facilis rubea texatur fiscina virga. Vir. G. I. 266.
> Tunc fiscella levi detexta est vimine iunci. Tibull. II. iii. 15.

25. *Resectis*. The MSS. are in great confusion here, as will be seen from the various readings. Gierig. conj. *refectus*, and explains the passage thus—"Ordo autem rituum est hic. Primum Deæ cibus apponitur: tum sibi dapes parant pastores. Iis refecti libant lac; mox preces faciunt. Tandem ipsi se proluunt lacte et sapa."

26. Compare Tibull. I. i. 35.

> Hic ego pastoremque meum lustrare quotannis
> Et placidam soleo spargere lacte Palen.

25. .56. Carmen precationis.—Sequitur magnus catalogus delictorum quibus sacra violari Deosque offendi superstitio veterum credebat. (G.)

32. *Semicaperve deus.* Pan or Faunus. Compare Fast. V. 101.

> Semicaper, coleris cinctutis, Faune, Lupercis,

and introduction to Fasti. II. 267, p. 316.

35. *Degrandinat.* This word occurs in no other passage of any classical writer. Hence a doubt has arisen whether the verb signifies "to hail violently," or "to cease hailing," since, according to analogy, the compound might admit of either signification. Observe, however, that if we adopt the latter, we must read "degrandinet."

36. Some MSS. have *fano,* which will give a more general meaning than *Fauno,* which must be understood to denote "a shrine dedicated to Faunus."

37...42. Nothing is more pleasing in ancient mythology than the fanciful doctrine which peopled all earth and sea with multitudes of fair female spirits. Every hill and dale, every grot and crystal spring, every lake and brook and river, every azure plain and coral cave of ocean was animated and hallowed by the presence and protection of the Nymphs. Grouped in bands they braided the flowery garland, or wove the mystic dance, or watched the cradle of infant gods and heroes, or followed in the train of Artemis. Sometimes they shared the love of the Celestials—sometimes they deigned to consort with favoured mortals—sometimes they coquetted with Satyrs and Sileni—but more often alone in maiden purity they would wander through glade or field and repose on sunny bank or in greenwood covert, rejoicing in the beauty and beneficence of Nature. But they loved not their haunts to be disturbed, and if any unwary swain chanced to surprise them as they laved their limbs in the fountain, he was seized with sudden phrenzy.[1]

Being dispersed through all creation, the classes into which they were divided, and the epithets by which they were distinguished, are exceedingly numerous. We hear most frequently of the *Naides,* the fountain, lake, and river Nymphs; *Nereides* and *Oceanitides,* sea and ocean Nymphs; *Oreades,* mountain Nymphs; *Napææ, Dryades, Hamadryades,* grove and tree Nymphs.

Those last mentioned, the *Hamadryades,* possess a peculiar interest, because their existence was supposed to depend upon the oak, to which they were attached; they grew, and flourished, and pined, and withered, and died, each with her own tree.

41. (*Labra.*) 1. *Labrum* properly signifies a lip. 2. The edge or rim of anything, as, for example, of a vessel. Cato R. R. CVII. "quo labra doliorum circumlinas." 3. A large vessel or vat. Virg. G. II. 6.

[1] A person under these circumstances was styled *νυμφόληπτος* by the Greeks, *lymphatus* by the Latins.

"Floret ager, plenis spumat vindemia labris." 4. A vessel for bathing in. 5. In the passage before us, *a natural bathing place.*

42. (*Premit arva,*) i. e. when stretched on the ground in slumber.

48. (*Lavent artus.*) Compare Virg. G. I. 272.

> Balantumque gregem fluvio mersare salubri,

and III. 445.

> Dúlcibus idcirco fluviis pecus omne magistri
> Perfundunt, udisque aries in gurgite villis
> Mersatur, missusque secundo defluit amni.

Rarus is properly applied as an epithet to an object composed of a number of parts which are not in close combination with each other, and hence to any fine thin texture, or anything full of holes and pores. Thus to a sieve, a net, or, as here, to a basket into which the curd was put, in order that the whey might be pressed out through the interstices. Compare Ov. Met. XII. 435.

> Perque cavas nares, oculosque, auresque, cerebrum
> Molle fluit, veluti concretum vimine querno
> Lac solet, utve liquor rari sub pondere cribri
> Manat, et exprimitur per densa foramina spissus,

and Tibull. II. iii. 15.

> Tunc fiscella levi detexta est vimine iunci,
> Raraque per nexus est via facto sero.

See also the note on this word p. 278.

59. *Camella,* "a wooden bowl." It is a rare word. Aulus Gellius XVI. 7. speaks of it as an obsolete vulgar term, introduced by Laberius in his mimes. It occurs three times in Petronius Arbiter; in one passage with the epithet "lignea."

60. (*Sapam.*) The unfermented juice of the grape was called *mustum.* This when boiled until one third had evaporated became *carenum*;[1] when one half had evaporated, it was called *defrutum*;[2] when two thirds, *sapa.*[3] The name of *sapa* is still given by the Ita-

[1] Pallad. in Octobr. tit. XVIII. [2] Plin. H. N. XIV. 9. [3] Plin. et Pallad. ibid. But Varr. ap. Non. c. 17. n. 14, gives the name of *sapa* to must boiled down one half. Columella XII. 19. seems to include all three under the general name of *sapa.*

lians, and of *sabe* by the French to similar preparations. See Henderson on Wines, p. 41, 42.

The drink formed by mixing *sapa* with milk, was called *Burranica potio*, as we learn from Festus, "*Burranica potio* appellatur lacte commistum sapa, a rufo colore, quem *burrum* vocant."

OVID. FASTI. III. 429.

INTRODUCTION.

The Nones of March were marked in the Calendar as the day on which the temple of *Veiovis* or *Vedius* was consecrated. It stood in the hollow between the Arx and the Capitolium, *Inter duos lucos*, as the place was called, the site of the Asylum of Romulus. The nature of this god, and the meaning of his name, were alike matters of controversy in the Augustan age. Ovid observing that the particle *ve*, in composition with certain words, signifies *small*, concludes that Veiovis is *Young Jove*, an opinion supported by the appearance of the statue which he describes.

Dionysius of Halicarnassus, (I. 15.) when recounting the establishment of the Asylum, confesses his ignorance on this point.

"The place between the Capitolium and the Arx, which is now called in the Roman language *Inter duos lucos*, (μεθόριον δυοῖν δρυμῶν,) (at that time it received its name from the existing state of things, for it was shadowed over by a thick wood on both sides, where it touched the eminences,) Romulus set apart as a sacred place of refuge for suppliants, and built a temple upon the spot, but to what god or genius it was dedicated, I cannot positively say."

There is, moreover, a chapter in Aulus Gellius, (V. 12.) which will serve as a commentary upon this extract, although he maintains that *Veiovis* means *The Destroyer*.

Est ædes Veiovis Romæ inter Arcem et Capitolium. Cum *Iovem* a *iuvando* nominassent, eum quoque contra deum, qui non iuvandi potestatem sed vim nocendi haberet, (nam deos quosdam, ut prodessent, celebrabant, quosdam ut ne obessent, placabant) *Veiovem* appellaverunt, demta atque detracta iuvandi facultate. *Ve* enim particula, quæ in aliis atque aliis vocabulis variatim, duplicem significatum eun-

demque inter sese diversum capit. Nam et augendæ rei et minuendæ valet, sicut aliæ particulæ plurimæ, propter quod accidit, ut quædam vocabula, quibus particula ista præponitur ambigua sint, et utroque versum dicantur, veluti *vescum*, *vehemens*, et *vegrande*, de quibus alio in loco, uberiore tractatu facto, admonuimus: *vesani* autem et *vecordes* ex una tantum parte dicti, quæ privativa est. Simulacrum igitur dei *Veiovis*, quod est in æde, de qua supra dixi, sagittas tenet, quæ sunt videlicet paratæ ad nocendum. Quapropter eum deum plerique Apollinem esse dixerunt immolaturque ritu [humano] capra: eiusque animalis figmentum iuxta simulacrum stat.

Others following out the idea that *Veiovis* was the Destroyer, believed him to be the same with Pluto, thus Martianus Capella II. 9.

"Vedius, id est, Pluton, quem etiam Ditem Veiovemque dixere," which is strongly corroborated by the Carmen Devotionis, preserved by Macrobius S. III. 9. in which the infernal gods are invoked.

"Dis Pater, Veiovis, Manes, sive vos quo alio nomine fas est nominare," &c.

1. (*Una nota,*) i. e. the Nones of March are distinguished by *one* event. The poet had mentioned, immediately before, the Sixth of March, which was remarkable for *two* reasons; it was sacred to Vesta, and also the day on which Augustus entered upon the office of Pontifex Maximus.

3...4. In addition to the passages given in the introduction, we may quote Liv. I. 8. "Deinde ne vana urbis magnitudo esset, alliciendæ multitudinis causa...... locum qui nunc septus descendentibus inter duos lucos est, asylum aperit;" and Vitruvius IV. 1. "uti est Castoris (*sc.* templum) in Circo Flaminio et inter duos lucos Veiovis."

4. (*Invidiosa,*) i. e. how little was the Roman people at that time an object of envy. *Invidiosus* signifies—1. *Full of envy.* 2. *An object of envy.* 3. *An object of hatred.*

1. Tempus edax rerum tuque invidiosa vetustas. Ov. Met. XV. 234.

2. Antea, quum erat a tribuno plebis mentio legis agrariæ facta, continuo qui agros publicos, aut qui possessiones invidiosas tenebant, pertimescebant. *Cic. Leg. Agrar. II.* 26.

3. Non enim debeo dubitare, iudices, quin...... etiam si is invidiosus, aut multis offensus videatur...... tamen absolvatis. *Cic. pro Cluent. LVII.*

11. (*Gigantas.*) See the note on Tibull. II. v. 9. p. 193.

13...14. Here and in the Gigantomachia Met. I. 152. et seqq. Ovid confounds the giants with Otus and Ephialtes, the twin sons of Aloeus. See note referred to above p. 198.

15. (*Capra.*) The image of a goat stood beside the statue of Veiovis. Ovid supposes that this represented the goat Amalthea,

which, according to the authors of the Epic Cycle, suckled Jupiter when he was hid in the Cretan cave. See page 194.

15...16. (*Nymphæ...Cretides.*) Adrasteia and Ide, daughters of Melisseus. See p. 194.

17. 18. *Vegrandia...vesca.*) These illustrations have not been happily selected. There can be no doubt that *ve* does possess the force of a negative in certain words, such as *vecors* and *vesanus;* the former signifying *of no intellect*, or *of little intellect*, and hence *foolish;* the latter *not sound*, or *little sound*, and hence *mad;* but *vegrandis* and *vescus* have been quoted by the old grammarians as examples of words to which the particle in question communicates a double meaning; the former being either *not large*, or *very large;* the latter either *little eating, small, weak, delicate*, or *much eating*. It may be difficult to produce any unexceptionable passage in which *vegrandis* must be translated *large;* but in the following lines from Lucretius, *vescus* must surely be rendered *much eating*, i. e. *corroding*.

Nec mare quæ impendent vesco sale saxa peresa. I. 327.

the word is found twice in Virgil, in G. III. 175.

Interea pubi indomitæ non gramina tantum
Nec vescas salicum frondes, ulvamque palustrem,
Sed frumenta manu carpes sata...

and G. IV. 131.

Lilia, verbenasque premens vescumque papaver.

In both passages it is usually interpreted *edible*, but *tender, delicate*, will suit the first, and *small, tiny*, the second. In Plin. H. N. VII. 20. it undoubtedly means *small*. "Vesco corpore sed eximiis viribus Tritannum gladiatoris ludo." After all it is by no means clear that *vescus* is a compound of *ve* and *esca*, which is commonly taken for granted. Bentley has a dissertation on the subjeet we have been discussing, in his note to Hor. S. I. ii. 129.

17. (*Coloni.*) We find in Varro an example of *vegrandis* in this sense; we are told that lambs, under certain circumstances, "fiunt vegrandes atque imbecillæ." R. R. II. ii. 13.

OVID. FASTI. III. 923.

The festival of *Anna Perenna*, who, it is manifest from the name, was the goddess of the ever-circling year, was celebrated on the Ides of March, chiefly, it would appear, by the lower orders, who assembled near the junction of the Anio with the Tiber, and devoted this day to merriment and junketting. Ovid, after giving a most lively picture of the jovial indulgences of the crowd, endeavours to connect Anna Perenna with Anna, the sister of Dido, and tells a long story how she wandered to Italy, after the death of the unhappy queen, and was hospitably received by Æneas; but having excited the jealous fury of Lavinia, she was apprised of her danger in a dream, and fleeing from the palace by night, was drowned in the Numicius. Several other vague suppositions, with regard to the name and nature of this deity are afterwards detailed. The poet, however, was certainly aware of the truth, for he states that one of the arguments to prove that the Roman year originally commenced in March, rested upon the fact of the festival of Anna Perenna being celebrated in that month. Fast. III. 146.

> Nec mihi parva fides, annos hinc isse priores
> Anna quod hoc cœpta est mense Perenna coli.

As a commentary on which take the words of Macrobius. S. I. 12.

"Eodem quoque mense et publice et privatim ad Annam Perennam sacrificatum itur: ut annare perennare commode liceat."

1. *Geniale*, "merry," "jovial." See note p. 172.

2. (*Advena Tibri.*) The Tiber is called a stranger, because it was considered an Etrurian river. Thus Virg. G. I. 498.

> Dii patrii Indigetes, et Romule, Vestaque mater,
> Quæ Tuscum Tiberim et Romana palatia servas,

and again Æn. II. 781.

> Et terram Hesperiam venies, ubi Lydius, arva
> Inter opima virum, leni fluit agmine Tibris.

to which add Hor. C. III. vii. 27.

> Nec quisquam citus æque=Tusco denatat alveo.

4. (*Cum pare quisque sua.*) "Each with his mate."

6. (*Frondea...casa.*) Such leafy huts were called *umbræ*, as we learn from Festus.

> *Umbræ* vocabantur Neptunalibus casæ frondeæ pro tabernaculis.

See also the note on Tibull. II. i. 24. p. 183.

9...10. They pray that their years may equal the number of *cyathi;* they quaff and they fail not to empty them, "ad numerum," i. e. up to the number of years desired; they fail not to drink off as many *cyathi* as they desire to live years.

The *cyathus* was not, as it is often called, *a drinking cup*, but a small vessel containing about one-third of a gill, used for measuring out the wine into the *poculum*, *crater*, *calix*, or whatever the goblet might be called, in which it was mixed with water, and out of which the draught was drained.

Hence, when we consider that the ancient wines were much weaker than those which we are in the habit of drinking, and were, moreover, usually diluted, there is nothing very extravagant in the exclamation of Horace C. III. viii. 13.

> Sume, Mæcenas, cyathos amici=Sospitis centum......

Compare also C. III. xix. 9.

> Da Lunæ propere novæ,=Da Noctis mediæ, da, puer, auguris
> Murænæ: tribus aut novem=Miscentur cyathis pocula commodis,
> Qui Musas amat impares=Ternos ter cyathos adtonitus petet
> Vates.................

It was common, when drinking the health of a friend, to pour into the poculum a cyathus of wine for every letter in his name. Martial (XI. xxxvi. 7.) thus proposes the health of Caius Julius Proculus.

> Quincunces, et sex cyathos, bessemque bibamus,
> Caius ut fiat, Julius, et Proculus.

i. e. let us drink five, and six and eight cyathi, to make up the letters in the name of Caius Julius Proculus.

11. *Nestor*, the aged counsellor of the Grecian host, had lived through three generations of men. (Odyss. III. 245.)

Τρὶς γάρ δή μίν φασιν ἀνάξασθαι γένε' ἀνδρῶν,

whence he was termed *trisæclisenex* by Lævius (or Nævius,)[1] and in Horace C. II. ix. 13. we read

> At non ter ævo functus amabilem=Ploravit omnes Antilochum senex
> Annos.

12. (*Sibylla.*) See note on Sibyls, p. 187, especially the tale with regard to the age of the Cumæan, p. 190. To this Ovid alludes in Met. XIV. 136...146, where the Sibyl declares that Apollo had granted her life for as many years as there were grains in a handful of sand

> .... iam mihi sæcula septem
> Acta vides: superest, numeros ut pulveris æquem,
> Ter centum messes, ter centum musta videre.

11. 12. Compare the couplet with Ov. E. ex P. II. viii. 41. where the exile, when imploring the compassion of Tiberius, prays

> Sic pater in Pylios, Cumæos mater in annos
> Vivant: et possis filius esse diu.

14. (*Et iactant,*) i. e. they adapt their gesticulations to the words which they repeat. The Italians have in all ages possessed, in an eminent degree, the power of imparting life and feeling to dumb signs, the developement of this faculty constituted the charm of the ancient pantomime, and forms the chief attraction of the modern ballet.

15. (*Posito...cratere.*) The drinking cup being laid aside—i. e. quitting their carousal in order to join in the dance. The words can scarcely mean "A cup of wine being placed on the altar as an offering, they proceed to join in the sacred dance," although some commentators endeavour to wring this out of them.

[1] See Aul. Gell. XIX. 7.

OVID. FASTI. V. 639.

On the Ides of May an altar had been erected to the *Lares Præstites*, the Protectors of the city (see p. 138,) by Curius; but this as well as the ancient statues, in which they were represented as twins, with a dog at their feet, had been destroyed by time, and the poet had sought in vain to discover them.

3. (*Curius.*) Who Curius may have been we cannot tell. The most famous personage of this name, Manius Curius Dentatus, was consul three times, in B. C. 290, 275, 274, and Censor in 272. He vanquished the Samnites, and celebrated, during his second consulship, a triumph in honour of a victory over Pyrrhus, whom he eventually expelled from Italy. It is certain, however, that the worship of the Public Lares was instituted at a much earlier period, according to Varro[1] by king Tatius, a statement confirmed by Dionysius.[2] Hence the reading found in many MSS. is well worthy of attention.

Ara erat illa quidem Curibus, sed multa vetustas, &c.

13. (*Turba Diania.*) Dogs, the attendants of the "Huntress Dian."

15. (*Gemellorum.*) Referring to the legend, according to which the Lares Compitales were the twin sons of the Nymph Lara and Mercury. Ov. Fast. II. 615,

Fitque gravis, geminosque parit, qui compita servant,
Et vigilant nostra semper in æde Lares.

17. (*Geniumque Ducis.*) "The guardian angel of our Prince." See note on the Genius, p, 170, and compare Hor. C. IV. v. 33. (Ad Augustum.)

Te multa prece, te prosequitur mero=Defuso pateris: et Laribus tuum
Miscet numen, uti Græcia Castoris=Et magni memor Herculis.

1 L. L. V. 10. 2 A. R. IV. 14.

(*Tradidit illos,*) sc. colendos. This probably refers to a fact recorded by Suetonius Octav. XXXI. "Compitales Lares ornari bis anno instituit, vernis floribus et æstivis."

18. (*Numina trina.*) The twin Lares and the Genius of Augustus.

5...9. The epithet *Præstites* is manifestly formed from *præsto*, but Ovid, not satisfied with a single derivation, would connect the word with *præsum* and *præsens* also.

9...14. Plutarch in his Roman Questions, asks—

Why does a dog stand beside those Lares, which are properly called *Præstites*, and why are they themselves clad in the hides of dogs? Are *Præstites* those *who stand before*, and whom it therefore becomes to guard the mansion, and to be objects of terror to strangers, (as is the nature of dogs,) but gentle and tame to those who dwell within?

10. (*Stabat.*) The tense of this verb and of *quærebam*, in line 15, indicates that the statue no longer existed, and that the author had sought without finding.

12. (*Compita grata Deo.*) Both here and in Fasti. II. 579, the Lares Præstites are considered to be the same with the Lares Compitales, worshipped at the *compita*, that is the point from which two streets branched off, or at which two roads crossed each other. In addition to what has been said above, (p. 138,) we may quote Varro (L. L. VI. 3.) "*Compitalia*, dies attributus Laribus...ideo ubi viæ competunt, tum in competis sacrificatur. Quotannis is dies concipitur." Pliny, in his description of Rome, (H. N. III. 5.) informs us that there were no less than 265 *compita Larium* within the city, "Complexa (*sc*, urbs) montes septem ipsa dividitur in regiones XIV. Compita Larium CCLXV."

OVID. FASTI. V. 663.

INTRODUCTION.

Mercurius, an appellation manifestly derived from the same root as the words *merx*, *mercari*, *mercator*, &c., was, as the name imports, the Roman god of traffic and gain, the protector of merchants and shopkeepers, the aider and abettor of all the schemes and tricks employed

by them to overreach their customers.[1] In this respect he corresponded to the Grecian *Hermes*; the resemblance indeed went no farther, but the link was enough for the poets, the two deities were at once identified, and the parentage, attributes, exploits, and insignia, of the knavish son of Zeus and Maia, were assigned to Mercurius, who thus comes forth as the inventor of the lyre, the patron of the gymnasium, the teacher of eloquence, the herald of the gods, the conductor of departed spirits to the realms of Hades; while in addition to the purse, originally the proper and only symbol of his calling, he appears invested with the broad brimmed winged hat *(petasus,)* the winged sandals *(talaria,)* and the *caduceus*, or magic rod. It will be observed that, in the following extract, Ovid commences by running over the foreign titles of the god, and then passes on to describe certain ceremonies performed by the Roman traders for the lustration of their wares, and certain prayers which they offered to their protector, prayers which indicate very clearly that the honesty of the fraternity was not rated high by their countrymen.

1...6. These lines so closely resemble the words of Horace at the commencement of his Ode to Mercury, (C. I. x.) that we can scarcely believe the coincidence accidental.

> Mercuri, facunde nepos Atlantis,=Qui feros cultus hominum recentum
> Voce formasti catus, et decoræ=More palæstræ:
> Te canam, magni Iovis et Deorum=Nuntium, curvæque lyræ parentem,
> Callidum, quidquid placuit, jocoso=Condere furto.

1. 2. Hermes was the son of Zeus and Maia, one of the Atlantides, who gave him birth on the summit of the Arcadian Cyllene. We have already had occasion to quote Virg. Æ. VIII. 138.

> Vobis Mercurius pater est, quem candida Maia
> Cyllenes gelido conceptum vertice fudit.

2. (*Pleias una.*) The Pleiads were the seven daughters of Atlas. At the beginning of this book of the Fasti, (105) Mercurius is said to have bestowed upon the month the name of his mother Maia.

> At tu materno donasti nomine mensem,
> Inventor curvæ, furibus apte, fidis.

[1] Hence the Gaulish god of gain is at once called Mercurius by Cæsar B. G. VI. 17. "Deum maxime Mercurium colunt: huius sunt plurima simulacra, hunc omnium inventorem artium ferunt, hunc viarum atque itinerum ducem, hunc ad quæstus pecuniæ mercaturasque habere vim maximam arbitrantur."

Nec pietas hæc prima tua est: septena putaris,
Pleiadum numerum, fila dedisse lyræ;

again in 447 he is addressed as ψυχοπομπὸς, or conductor of spirits to Hades.

Pleiade nate, mone, virga venerande potenti:
Sæpe tibi Stygii regia visa Iovis.
Venit adoratus Caducifer... ....

4. *Arbiter* i. q. interpres, μεσίτης, is, per quem transigitur aliquid inter duos. Liv. II. 33. "Interpreti arbitroque concordiæ civium." (C.) It refers particularly to his office as herald.

5. (*Læte lyræ pulsu.*) The invention of the lyre by Hermes upon the day of his birth, is fully described in the Homeric Hymn to the God. Hence his connection with poets, who from him are styled *Mercuriales viri.* Hor. C. II. xvii. See also C. II. vii. 13.

(*Nitida.*) This epithet refers to the shining skin of the athletes, who were always rubbed over with oil before they commenced their exercises. Compare Ov. Her. XIX. 11.

Aut fora vos retinent, aut unctæ dona palæstræ,

and Lucan IX. 661, who speaks of Mercury as

Arcados auctoris citharæ liquidæque palæstræ.

6. (*Culte...loqui.*) "To speak with polished grace."

7. (*Templa, &c.*) Liv. II. 21. (B. C. 498.) "Ædes Mercurii dedicata est Idibus Maiis;" and again II. 27. "Certamen consulibus inciderat uter dedicaret Mercurii ædem. Senatus a se rem ad populum rejecit; utri eorum dedicatio iussu populi data esset, eum præesse annonæ, mercatorum collegium instituere."

The members of the corporation of merchants were called *Mercuriales,* as we learn from Cic. Q. Fr. II. 5. "Mercuriales Furium de collegio ejecerunt."

8. (*Ex illo,*) sc. tempore. *Hæc...dies.* The Ides of May.

11. (*Aqua Mercurii.*) We hear nothing of this elsewhere.

(*Capenæ.*) The *Porta Capena* was the gate at which the Via Appia, the great south road, commenced. Its site is now marked by the *Porta S. Sebastiano.*

12. (*Numen habet.*) Possesses a divine virtue—the power of purifying, &c.

13. (*Incinctus tunicas.*) Cingulo; e quo marsupium auri monetalis propendebat. Hic vetus mercatorum habitus. *Neapolis.*

14. (*Suffita.*) See note p. 366.

Quam ferat, which he intends to carry away for the purpose of sprinkling his wares.

18. (*Preces.*) The terms of the prayer, and the expression "solita fallere voce," indicate very clearly that the honesty of the Roman shopkeepers was not rated high by their countrymen. The whole of the passage seems to be imitated from Hor. Ep. I. xvi. 57.

> Vir bonus, omne forum quem spectat et omne tribunal,
> Quandocumque Deos vel porco vel bove placat,
> Iane pater, clare, clare quum dixit, Apollo,
> Labra movet metuens audiri, Pulchra Laverna,
> Da mihi fallere, da iusto sanctoque videri,
> Noctem peccatis, et fraudibus obiice nubem.

22. (*Non audituri.*) Who will turn a deaf ear. The future participle here expresses *the hope* of the merchant.

23. (*Prudens,*) "designedly."

25. (*Abstulerint...Noti.*) Compare Hor. C. I. xxvi. 1.

> Musis amicus tristitiam et metus=Tradam protervis in mare Creticum
> Portare ventis,

and Tibull. I. iv. 21.

> Nec iurare time: Veneris periuria venti
> Irrita per terras et freta summa ferunt.

25. (*Et pereant,*) i. e. non puniantur. The reading *pateant* is well worthy of attention, "let new opportunities of falsehood be granted with the coming day." We shall thus avoid the repetition of the sentiment expressed in lines 19, 20.

28. (*Verba dedisse.*) The phrase *dare verba* is very common in the comic writers. It always signifies *to cheat,* properly, with fair words.

30 (*Ortygias boves.*) The cows of Apollo. Ortygia was one of the many names of Delos, the birth-place of the god. This exploit of Mercury is narrated at great length in the Homeric Hymn, and in Ovid. Met. II. 676. Horace in the Ode already quoted, alludes to the same tale.

> Te, boves olim nisi reddidisses=Per dolum amotas, puerum minaci
> Voce dum terret, viduus pharetra=Risit Apollo.

OVID. FASTI. V. 419.

THE worship of Flora, the goddess of blossoms, may be said to have been coeval with the city itself, since we are told that she was an ancient Sabine goddess, established at Rome by Titus Tatius, the colleague of Romulus, and that a peculiar priest or flamen was assigned to her by Numa.[1] The games, however, called *Floralia*, were not instituted until B. C. 238.[2] and were celebrated, it would seem, in the Circus Floræ, which was situated at the foot of the Quirinal. There were also dramatic exhibitions. The festival commenced on IV. Kal. Mai. (28th of April,) and continued until the 1st of May, inclusive.

1...4. Compare the conclusion of the fourth book of the Fasti, devoted to the month of April, v. 945.

> Mille venit variis florum Dea nexa coronis;
> Scena ioci morem liberioris habet.
> Exit et in Maias Sacrum Florale Kalendas:
> Tunc repetam: nunc me grandius urget opus.

1. *Ludis...iocosis,*) alluding to the peculiar licentiousness which characterised the games of Flora.

2. *Partes,* when construed with a personal or possessive pronoun, usually signifies the office, duty, or occupation of the person to whom the pronoun applies, a meaning derived from the dramatic use of *partes* in the sense of the part or character assigned to an actor. Thus Cicero Ep. ad Attic. VII. ep. ult. "Sin erit bellum partes meæ non desiderabuntur;" and again Ep. Fam. XI. v. "Tuum est hoc munus, tuæ partes." In the passage before us, however, "tuas partes" must mean either "my duty towards you," or "the portion of my work which belongs to you." The various reading *laudes* is manifestly a gloss.

7. (*Circus in hunc exit,*) sc. mensem. The games are continued on to this month. They do not conclude with April.

7. (*Clamataque palma,*) signifies simply the rewards bestowed on favourite actors in the shape of applause.

8. "Let my song be an offering to thee along with the shows of the Circus." *Munus,* strictly, is applicable to gladiatorial exhibitions only.

[1] Varro L. L. V. 10. VII. 3. [2] Plin. H. N. XVIII. 29. The passage is quoted in p. 360.

13. 14. Ovid is determined to make Flora a Grecian Nymph, and therefore derives her name from χλωρὸς, green.

(*Campi felicis.*) We have already (p. 155) spoken of the Elysian Plain (Ἠλύσιον πεδίον) of Homer; Ovid seems here to allude to the μακάρων νῆσοι, the Islands of the Blest, described by Hesiod as the happy abode of the champions of the heroic age. Op. et Dies, 169.

To them a life and seats apart from men
Hath Jove assigned on earth's extremest verge,
Far from the immortals, Kronos o'er them reigns.
'Tis theirs, with souls released from every care,
Beside the whirling depths of Ocean's stream,
All in the islands of the blest to dwell,
High favoured heroes, for them bounteous earth
Thrice in each year rich blooming harvest yields.

Pindar, in his second Olympic Ode, describes *the* Island of the blest in a magnificent strain of glowing poetry, and Horace has availed himself of the same idea.

Nos manet Oceanus circumvagus, arva, beata
  Petamus arva, divites et insulas,
Reddit ubi Cererem tellus inarata quotannis,
  Et imputata floret usque vinea, &c. Epod. XVI. 41.

17. 18. Flora modestly declines to expatiate on her own beauty, but bids her auditor draw his conclusion from the fact that it gained her mother a god for a son-in-law.

19. 20. She gives an account of her first meeting with Zephyrus, who proved a rough wooer.

21. 22. Boreas seized and bore away Orithyia, daughter of Erectheus, king of Attica. The principal authorities are Apollonius Rhod. I. 211, and Scholiast. Ov. Met. VI. 678. See also notes of Heyne upon Apollodorus III. 15, 2.

24. (*Querela.*) Douza observat, allusisse poetam ad formulam in epitaphiis obviam VIXERUNT SINE QUERELA. (G.)

25. 26. In these two lines Flora describes the happiness of her own abode. "I enjoy perpetual spring; for me each season beams with beauty; for me the trees are ever green with foliage; for me the earth is ever clothed with herbage." The reading *veri*, instead of *semper*, which is a conj. of Hensius, (two MSS. have *vere*), is well worthy of attention.

27. (*Dotalibus...agris.*) *Dotalis* is the epithet applied to anything

which a wife brings to her husband as a part of her marriage portion. So in Met. XIV. 459, it is said of Diomede

> ...... Ille quidem sub Iapyge maxima Dauno
> Mœnia condiderat, dotaliaque arva tenebat,

and so *Dotales ædes* in Plaut. Mil. Glor. IV. iv. 30.

30. (*Arbitrium*,) i. e. power, dominion.

31. *Digestos*. See note on Ov. Fast. I. 1. p. 280.

31. (*Horæ*.) The Seasons. These allegorical personages, who are mentioned by Homer,[1] are by Hesiod called the daughters of Zeus and Themis, three in number, Εὐνομία, Δίκη, and blooming Εἰρήνη, significant names, *Order*, *Justice*, *Peace*.

33. (*Charites*.) The Graces also are noticed by Homer. Hesiod makes them daughters of Zeus and Eurynome, three in number, Ἀγλαΐα, Εὐφροσύνη, and lovely Θαλία; *Splendour*, *Gaiety*, *Bloom*.

41. 42. *Therapnæus* is here equivalent to *Laconian*, the epithet being derived from *Therapnæ*, a town on the Eurotas, a little to the south of Sparta. The person alluded to is Hyacinthus, a beautiful youth of *Amyclæ*,[2] beloved by Apollo, by whom he was slain accidentally with a quoit,[3] or, according to other accounts, the fatal discus was directed by the breath of jealous Zephyrus[4]. He was buried beneath the base of the statue of Amyclæan Apollo,[5] with whom he shared the honours of the great national festival of the Hyacinthia.[6] A flower sprung from his blood. on whose petals words of lamentation were inscribed.[7] Ovid tells the tale at full length in Met. X. 162, seqq. The concluding lines are

> Ecce cruor; qui fusus humi signaverat herbam,
> Desinit esse cruor; Tyrioque nitentior ostro
> Flos oritur; formamque capit quam lilia, si non
> Purpureus color huic, argenteus esset in illis.
> Non satis hoc Phœbo est, is enim fuit auctor honoris,
> Ipse suos gemitus foliis inscribit: et *ai ai*
> Flos habet inscriptum; funestaque litera ducta est.
> Nec genuisse pudet Sparten Hyacinthon; honorque
> Durat in hoc ævi, celebrandaque more priorum
> Annua prælata redeunt Hyacinthia pompa.

[1] Il. V. 749. VIII. 393. XXI. 450. [2] Palæphat. XLVII. Claud. R. P. II. 133. *Amyclæ* was on the right bank of the Eurotas nearly opposite to Therapnæ. [3] Apollod. I. 3, 3. III. 10, 3. [4] Nonnus X. 253. XXIX. 95. [5] "Pausan. III. 18. 91. Polyb. V. 19. [6] The student will find some ingenious speculations on the Hyacinthia in Müller's Dorians I. p, 373 of English Translation. There is also an essay on Hyacinthus by Heyne in his "Antiquarische Aufsatze." P. I. [7] Hence called ἁ γραπτὰ ὑάκινθος (*the inscribed hyacinthus*) by Theocrit. X. 28.

The same flower is said by the same poet[1] to have sprung from the blood of Ajax.

> Nec valuere manus infixum educere telum:
> Expulit ipse cruor; rubefactaque sanguine tellus
> Purpureum viridi genuit de cespite florem
> Qui prius Oebalio fuerat de vulnere natus.
> Litera communis mediis pueroque viroque
> Inscripta est foliis; hæc nominis, illa querelæ.

Some Botanists imagine that they have detected these marks on a species of dark purple Iris, which they have named the *Delphinium Ajacis;* others believe the *Lilium Martagon floribus reflexis* to be the flower in question. Remark that Ovid terms Hyacinthus *Amyclides*, from *Amyclæ;* and *Oebalides*, from a mythic hero *Oebalus*, after whom Laconia was named *Oebalia.* But *Oebalidæ*, (Fast. V. 705,) are Castor and Pollux; *Oebalis Nympha*, (Her. XVI. 126,) is Helen; *Oebalides matres*, (Fast. III. 230,) are the Sabine women, because the Sabines pretended to deduce their origin from the Spartans.

42. 43. *Narcissus* of Thespiæ, a town in Bœotia, near the foot of Mount Helicon, was the son of Liriope and the river Cephisus; he beheld his image in a fountain, became enamoured of his own beauty, and pining away, fell a sacrifice to his hopeless love. The nymphs prepared a bier, and reared a pyre, but when they came to bear his body forth found nothing but a flower.

> Iamque rogum, quassasque faces, feretrumque parabant:
> Nusquam corpus erat: croceum pro corpore florem
> Inveniunt, foliis medium cingentibus albis.

The flower in question is easily recognised as the common *Narcissus poeticus* of our gardens, The story is told at great length by Ovid. Met. III. 339, seqq. Pausanias gives two versions of the tale, IX. 31.

45. The loves of *Crocus* and the nymph *Smilax*, (Bind-weed,) who were both turned into flowers, are alluded to in a cursory manner by Ovid. Met. IV. 283.

> Et Crocon in parvos versum cum Smilace flores
> Prætereo: dulcique animos novitate tenebo.

Atys or *Attis*, the beloved of the Phrygian Cybele, was, as we read in Met. X. 103, metamorphosed into a pine.

[1] Met. XIII. 393.

Et succincta comas, hirsutaque vertice pinus,
Grata deum matri; siquidem Cybeleius Attis
Exuit hac hominem, truncoque induruit illo.

In the passage before us, however, Ovid follows a different form of the legend, which has been preserved by Arnobius; according to which the pomegranate tree and the violet sprung from his blood, shed on two different occasions.

(*Cinyra creatum.*) Adonis, (see above, p. 262,) from whose blood the anemone was produced. (Ov. Met. X. 734.)

.... nec plena longior hora
Facta mora est, quum flos de sanguine concolor ortus;
Qualem, quæ lento celant sub cortice granum,
Punica ferre solent: brevis est tamen usus in illo;
Namque male hærentem et nimia levitate caducum
Excutiunt idem, qui præstant nomina, venti.

47. *Coronis* posuit pro floribus. (G.)

51. *Oleæ* flos non copiam tantum olei, sed omnino *nitidissimum annum* portendebat, ut et flos abundans amygdali. (G.) who refers to Virg. G. I. 187.

Contemplator item, quum se nux plurima silvis
Induet in florem, et ramos curvabit olentes:
Si superant fœtus pariter frumenta sequentur,
Magnaque cum magno veniet tritura calore.

52. (*Pomaque.*) Sensus; pomorum proventus, copia, pendet a tempore quo florent. (G.)

54. (*Advena Nile,*) quia ex alia terra decurrit. (G.) Compare note, p. 373.

54. (*Lentes ..tuæ.*) Egypt was peculiarly celebrated for the excellence of its pulse, to which frequent allusions are made by the poets. e. g. Virg. G. I. 228.

Si vero viciamque seres, vilemque phaselum,
Nec Pelusiacæ curam aspernabere lentis.

and Martial. Ep. XIII. ix.

Accipe Niliacam, Pelusiaca munera, lentem.

55. 56. (*Vina...florent.*) The *flos vini* was a technical term for a sort of light scum which collected on the surface. Plin. H. N. XIV. 21.

"Flos vini candidus probatur; rubens triste signum est, si non is vini colos sit." So Columell. XII. 30. "Si vinum florere incipiet, sæpius curare oportebit."

OVID. FASTI. III. 809.

INTRODUCTION.

MINERVA, who shared the triple temple of the Capitol with Jupiter and Juno,[1] seems to have been an Etrurian deity,[2] although Varro[3] asserts that she was of Sabine origin. The name, derived from the same root with *mens*, indicates that she was the Goddess of Reason. Hence the old verb *promenervare* in the songs of the Salii, signifying *to advise, to warn*, and the phrases "facere aliquid *pingui Minerva, invita Minerva, crassa Minerva*," in which *Minerva* devotes the intellectual powers bestowed by nature, as Cicero explains, De Off. I. 31.

"Nihil decet invita, ut aiunt, Minerva, id est, adversante et repugnante natura."

Compare also Cic. Ep. Fam. XII. 25, where he puns on the expression, "Quinquatribus, frequenti senatu, causam tuam egi non invita Minerva. Etenim eo ipso die senatus decrevit, ut Minerva nostra, custos urbis, quam turbo dejecerat, restitueretur."

and Hor. A. P. 385.

Tu nihil invita dices faciesve Minerva.

In Hor. S. II. ii. 3.

Rusticus abnormis sapiens crassaque Minerva

"*Crassa Minerva*," means good coarse common sense.

Minerva was mistress of the *Inventive Faculty* also, and thus exercised controul over literature and science in general. Mechanics and artists of every description, musicians, poets, schoolmasters, physicians, all paid homage to her as their patroness, and she was believed to take peculiar interest in spinning and weaving, the most ancient and honourable of female occupations.

The first temple of Minerva was that upon the Capitol, there was another upon the Aventine,[4] and a third near the bottom of the Cœlian, in which she was worshipped as *Minerva Capta*,[5] an epithet said to

[1] Val. Max. II. 1, 2. August. De Civ. Dei. IV. 10. [2] For the proofs of this see Müller, "Die Etrusker," III. 3, 2. The name occurs upon Etruscan pateræ, under the forms *Menerfa*; *Menfra*; *Mnfra*. [3] L. L. V. 10. [4] Ov. Fast. VI. 727. Fast. in verb *Scribas*. [5] Ov. Fest. III. 835, where several explanations of the epithet *Capta* are proposed.

have been applied when her statue was transported from Falerii, after the capture of that city by Camillus.

The great festival was called the *Quinquatrus* or *Quinquatria*. It commenced on XIV. Kal. Apr. (19th March,) and ended XI. Kal. Apr. (23d March.) On all the days, except the first, there were gladiatorial exhibitions, and on the last a ceremony was performed, called the *Tubilustrium* or purification of trumpets, the invention of wind instruments being attributed to the goddess, Ov. Fast. III. 849.

> Summa dies e quinque tubas lustrare canoras
> Admonet, et forti sacrificare deæ.

Another *Tubilustrium* was held on IX. Kal. Jun. (24th May,) in honour of Vulcan, the fabricator of the instrument. Fast. V. 725.

> Proxima Vulcani lux est: Tubilustria dicunt,
> Lustrantur puræ, quas facit ille, tubæ.[1]

A second festival of Minerva, the *Quinquatrus Minusculæ*, or *Quinquatria Minora*, fell upon the Ides of June, and was observed with great pomp by the Tibicines or flute players. Ov. Fast. VI. 651.

> Et iam Quinquatrus iubeor narrare minores
> Nunc ades O! cœptis, flava Minerva, meis.
> Cur vagus incedit tota tibicen in Urbe?
> Quid sibi personæ, quid stola longa, volunt?

Compare Varro L. L. VI. 3.

" *Quinquatrus Minusculæ* dictæ Iuniæ Idus ab similitudine Maiorum, quod tibicines tum feriati vagantur per urbem et conveniunt ad ædem Minervæ." and Festus.

" *Minusculæ Quinquatrus* appellabantur Idus Iuniæ, quod is dies festus erat tibicinum, qui Minervam colebant. Quinquatrus proprie dies festus erat Minervæ, Martio Mense."

With regard to the *Tibicines* see note p. 270.

Observe that the later Romans identified Minerva with *Pallas Athene*, both being Goddesses of Wisdom, and invested the former with all the attributes of her Grecian sister.

1. *(Una dies media est, &c.)* The *Quinquatria* began on XIV. Kal. Apr. (19th March,) the *Liberalia*, which immediately preceded it in the Calendar, on XVI. Kal. Apr. (17th March.)

[1] Compare Varro L. L. VI. 3. "Dies *Tubilustrium* appellatur, quod eo die in atro sutorio sacrorum tubæ lustrantur," and Festus "*Tubicines* etiam ii appellantur, qui sacerdotes, viri speciosi, publice sacra faciunt tubarum lustrandarum gratia," and Paulus "*Tubilustria* dies appellabant, in quibus agna tubas lustrabant."

2. *(Nomina, &c.)* The Quinquatria continued for five days; but Ovid was mistaken in supposing that the festival received its name from this circumstance, because, properly speaking, the first day only was sacred to the goddess, and was called *Quinquatrus*, because it fell on *the fifth day after the Ides*, such being the real meaning of the word. In like manner the inhabitants of Tusculum used the forms *Triatrus*, *Sexatrus*, *Septimatrus*, and the Falisci *Decimatrus*, to denote the third, sixth, seventh, and tenth days respectively, after the Ides of any month. Thus Varro L. L. VI.

Quinquatrus: hic dies unus ab nominis errore observatur proinde ut sint quinque. Dictus, ut ab Tusculanis post diem sextum Idus similiter vocatur *Sexatrus*, et post diem septimum *Septimatrus*, sic hic quod erat post diem quintum Idus *Quinquatrus*.[1]

3. *(Sanguine.)* The blood of gladiators.

5. *(Altera.)* On the second, third, fourth, and fifth days, gladiatorial contests were exhibited in the amphitheatre, the centre of which, the place occupied by the combatants, was strewed with sand. Ovid himself was born on the second day of the Quinquatria, a fact which he records in Trist. IV. x. 13.

> Hæc est armiferæ festis de quinque Minervæ,
> Quæ fieri pugna prima cruenta solet.

Compare the expression *strata arena* with Trist. II. 282.

> Martia cum durum sternit arena solum.

6. *(Bellica...dea.)* Minerva might, in her proper capacity, be supposed to take an interest in war, in so far as it was considered an art or science, but the epithets *armifera*, *armipotens*, *bellica*, and the like, could scarcely have been bestowed on her until she was confounded with the Grecian Pallas.

7. *(Ornate.)* It was the custom to deck the statues of the gods with garlands on a festal day.

7...11. Minerva, as we have seen in the Introduction, was the special patroness of spinning and weaving, and hence the name of the goddess is used by metonomy for the art itself. Thus Virg. Æn. VIII. 407.

> Inde, ubi prima quies medio iam noctis abactæ
> Curriculo expulerat somnum, cum femina primum,

[1] See also Festus in verb. *Quinquatrus*. Aul. Gell. II. 21. Müller "die Etrusker," II. 3, 2.

Cui tolerare colo vitam tenuique Minerva
Impositum, cinerem et sopitos suscitat ignes,
Noctem addens operi ....

and Hor. C. III. xii. 3.

.... Tibi qualum Cythereæ
Puer ales, tibi telas, operosæque Minervæ
Studium aufert, Neobule, Liparæi nitor Hebri.

11. (*Stantes...telas.*) The threads of the warp (*stamen*) were suspended vertically, according to the Roman usage, not placed horizontally as among us. *Radius* is the shuttle which runs through (*percurrit*) the warp with the threads of the woof, (*subtemen.*)

12. *Pecten* is the *Lay* by which the threads of the woof loose and at a distance from each other (*rarum opus*) are driven home and compacted. Compare note on Tibull. II. i. 66. p. 186.

Denset. Observe the old form *denseo,* instead of *denso.* It occurs in Horace also. C. I. xxviii. 19.

Mixta senum ac iuvenum densentur funera; nullum
Sæva caput Proserpina fugit.

13. (*Qui maculas,* &c.) The *Fullones,* the scourers or renovators, the importance of whose occupation will be easily understood when we remember that the Romans, until a very late period, wore *woollen garments* exclusively.

14. (*Velleribus quisquis,* &c.) The *Infectores* or *Tinctores,* the dyers.

Ahenum is the brazen caldron in which the wool was boiled along with the dye. Compare the Epigram of Martial on a cloak made of Andalusian wool, which was naturally of a golden yellow colour. (XIV. 133.)

Non est lana mihi mendax, nec mutor aheno,
Sic placeant Tyriæ—me mea texit ovis,

and again X. xvi. 7.

Quidquid Agenoreo Tyros improba cogit aheno.

in like manner the poets apply the epithets *Tyrium, Assyrium, Sidonium, Gætulum,* &c. to *ahenum,* to express a purple dye.

15. (*Vincula plantæ.*) The *vincula,* strictly speaking, would be the straps (*amenta*) which bound on the sandals (*soleæ*), or shoes (*calcei.*)

16. (*Tychio.*) This is the name given by Homer to the artist who fabricated the seven-fold shield of Ajax, being, it is said, a native of Hyle, and σκυτοτόμων ὄχ' ἄριστος "far the first of leather-cutters."[1] Pliny,[2] when enumerating the inventors of the different arts and sciences, says briefly, "Sutrinam Bœthius," for which we ought probably to read *Bœotius*, for Hyle was in Bœotia.

17. (*Manibus collatus.*) "Compared in handicraft."

Epeus constructed the Trojan horse. Ulysses in Odyss. VIII. 492, thus addresses Demodocus:—

> Haste then, the structure of the wooden horse
> Declare in song, which with Athena's aid
> Epeius formed......

and Virgil, enumerating the warriors who issued from its womb, Æn. II. 264.

> Et Menelaus et ipse doli fabricator Epeus.

Pliny endeavours to rationalize the tale, and to make out that this contrivance was nothing more than a battering ram, H. N. VII. 56. "Equum, qui nunc Aries appellatur, in muralibus machinis Epeum ad Troiam (*sc.* invenisse dicunt.")

19. *Phœbea...arte.*) Medicine. Apollo with the epithet *Pæon*, (i. e. soother, assuager,) was the patron of the healing art, and the father of Æsculapius. In Homer Pæon (Παιήων) is the physician of the gods, Æsculapius (Ἀσκληπιός) a mortal skilled in medicine, but they have no connection with each other, nor with Apollo.

20. *De vestris* sc. muneribus. A portion of the gifts you receive.

21. It will be seen from the various readings that the text of this line is doubtful. Under any form it will allude to the inadequate remuneration received by the Roman schoolmasters, a theme upon which Juvenal enlarges with great bitterness in his seventh satire. Minerva being the patroness of learning, the fee for instruction was called *Minerval*, and it appears from Macrobius (S. I. 11.) that it was paid during this month.

22. (*Discipulos attrahit illa novos.*) Compare Juv. S. X. 114.

> Eloquium et famam Demosthenis aut Ciceronis
> Incipit optare et totis Quinquatribus optat,
> Quisquis adhuc uno partam colit asse Minervam,
> Quem sequitur custos angustæ vernula capsæ.

23. (*Moves cœlum.*) This expression admits of a double interpretation, according to the meaning which we assign to *cœlum*. If we sup-

[1] Il. VII. 221. Strabo IX. § 20. [2] H. N. VII. 56.

pose it to signify *the heaven*, then *movere cœlum* will refer to the artificial spheres employed by astronomers. If, on the other hand, we suppose it to signify *a burin*, or *engraver's tool*, (more commonly written *cælum*, whence *cælare*, *cælator*, *cælatura*,) then the persons addressed will be workers in gems and the precious metals, who would be appropriately classed along with painters and sculptors.

24. *(Tabulam coloribus uris.)* Painters in Encaustic, an art now lost. The *locii classici* are in Plin. H. N. XXXV. 11.

"Ceris pingere ac picturam inurere qui primus excogitaverit non constat. Quidam Aristidis inventum putant, postea consummatum a Praxitele. Sed aliquanto vetustiores encaustæ picturæ exstitere, ut Polygnoti et Nicanoris et Arcesilai Pariorum. Lysippus quoque Æginæ picturæ suæ inscripsit ἐνέκαυσεν, quod profecto non fecisset nis encaustica inventa,"

and

"Encausto pingendi duo fuisse antiquitus genera constat, cera, et in ebore, cestro, id est, viriculo, donec classes pingi cœpere. Hoc tertium accessit, resolutis igni ceris penicillo utendi, quæ pictura in navibus nec sole, nec sale, nec vento corrumpitur."

24. *(Mollia saxa.)* Compare Virg. Æ. VI. 849.

> Excudent alii spirantia mollius æra
> Credo equidem, vivos ducent de marmore voltus.

OVID. FASTI. VI. 419.

INTRODUCTION.

In order that this extract may be more easily understood, we shall offer some preliminary illustrations.

I. In the first place it will be useful to give the genealogy of the Trojan line, according to Apollodorus III. 12, 1.

Iasion and Dardanus were born of Jove and Electra, daughter of Atlas. Iasion having insolently attempted to gain the love of Demeter, was struck dead by lightning for his presumption, upon which Dardanus left Samothrace in sorrow, and passed over to the opposite continent, which was ruled by *Teucrus*, son of the river Scamander and

an Idæan nymph. Dardanus being hospitably received by the king, who gave him his daughter Bateia in marriage, founded the city *Dardanus*, on the skirts of Ida, and after the death of Teucrus, called the whole country *Dardania*.

Ilus and Ericthonius were the sons of Dardanus and Bateia, of whom the former died childless, but Erichthonius having wedded Asyoche, daughter of the river Simois, became the father of

Tros, who called the country after himself *Troia*, and having married Kallirrhoe, daughter of Scamander, had by her three sons,

Ilus, Assaracus, Ganymedes, and a daughter, Cleopatra. Of these, *Ganymedes* was borne to heaven by the eagle of Zeus to be the celestial cup-bearer. *Assaracus*, by Hieromneme, daughter of Simois, was the father of *Capys*, and Capys by Themis, daughter of Ilus, was father of *Anchises*, the favoured lover of Aphrodite, who bore him *Æneas* and *Lyrus*, of whom the latter died childless.

Ilus founded *Ilium* lower down in the plain than the city of Dardanus, and married Eurydice, daughter of Adrastus. By her he had

Laomedon, who married Strymo, daughter of Scamander, or, according to others, Plakia, daughter of Atreus (or Leucippus.) His children were

Tithonus, *Lampon*, *Klytius*, *Hiketaon*, and *Podarkes*, otherwise called Priamos, while his daughters were Hesione, Killa, and Astyoche. By the nymph Kalybe he had Boukolion.

This genealogy is nearly the same as that given in the Iliad, (XX. 215—240,) but Homer omits the females entirely, does not mention Teucrus, never applies the appellation *Teucri* to the Trojans, and takes no notice of Dardanus having passed over from Samothrace. There are numerous additions and variations in other writers, which are of no importance for our present purpose. The student may consult Ov. Fast. IV. 31.; Dionys. Hal. I. 62.; Heyne Excursus VI. on Virg. Æn. III. To exhibit the whole at one view, according to Homer. we have

Jupiter,
Dardanus,
Ericthonius,
Tros,

Ilus,——————Ganymedes,——————Assaracus,

Laomedon, | Capys,

Tithonus, Priamus, Lampon, Klytion, Hicetaon, | Anchises,

Hector, &c. | Æneas.

When Ilus was founding the city of Ilium, he prayed to Zeus to grant him some token of his favour. On the following day he found lying before his tent the PALLADIUM, which had fallen from heaven. This was a statue of Pallas, in height three cubits, with the feet close together, holding in the right hand a spear erect, in the left a distaff and spindle.[1] Tradition told that Æneas bore the hallowed image from Troy along with the Phrygian Penates, and the Romans believed that it was treasured up in their city in the sanctuary of Vesta's temple,[2] a pledge granted by fate, on whose preservation depended their existence as a nation. Thus, when the Campanians were accused of having attempted to set fire to Rome, Fulvius urged, (Liv. XXVI. 27.)

"Vestæ ædem petitam, et æternos ignes, et conditum in penetrali fatale pignus imperii Romani." And again V. 52.

"Quid de æternis Vestæ ignibus, signoque, quod imperii pignus custodia eius templi tenetur, loquar?"

According to another tradition followed by Virgil, (Æn. II. 164,) the Palladium was stolen out of Troy by Diomedes and Ulysses before the capture of that city.[3] A legend was thus rendered necessary to reconcile the contradiction, and explain how the image which was carried off by the Greeks, might yet be in the possession of the Romans. Diomedes having endured many hardships and misfortunes after the fall of Troy, was warned by oracles that his troubles would never cease until he restored the Palladium, which had remained in his keeping, to the lawful owners. Hearing that the son of Anchises had arrived in Italy, he hastened to obey the injunction of heaven, but arriving at a moment when Æneas was offering sacrifice with his head covered, he gave the image into the hands of one of the attendants named Nautes, and from this circumstance Pallas became a domestic deity of the *Gens Nautia*. Such was the tale recorded by Varro in his history of Trojan Families,[4] and to this Virgil is supposed to allude in the lines

> Tum senior Nautes, unum Tritonia Pallas
> Quem docuit multaque insignem reddidit arte
> Hæc responsa dabat.. ......Æn. V. 704.

III. The chief subject of this extract is the preservation of the Palladium by Lucius Cæcilius Metellus,[5] Pontifex Maximus, when the temple

[1] So Apollodorus III. 12, 3. [2] See Dionys. Hal. I. 68. II. 66. Plutarch. Vit. Num. et Vit. Camill. [3] Hence many cities claimed the possession of the Palladium, the Athenians (Pausan. I. 28), the Argives (Pausan. II. 23) and others. [4] Preserved by Servius on Virg. Æn. II. 166. V. 704. See also Dionys. Hal. VI. 69. [5] He was Consul B. C. 251, Magister equitum B. C. 249, and Consul a second time B.C. 247. In B.C. 250 he celebrated a magnificent triumph over the Carthaginians, in which thirteen generals of the enemy, and a hundred and twenty elephants were led in procession.

of Vesta was consumed by fire towards the end of the first Punic War.[1] With regard to this event we may quote Pliny H. N. VII. 43.[2]

"Metellus orbam luminibus exegit senectam, amissis incendio, cum Palladium raperet ex æde Vestæ. Tribuit ei populus Romanus quod nunquam ulli alii ab condito ævo, ut quoties in Senatum iret, curru veheretur ad curiam. Magnum et sublime, sed pro oculis datum."

Juv. III. 137.

> Da testem Romæ tam sanctum quam fuit hospes
> Numinis Idæi: procedat vel Numa, vel qui
> Servavit trepidam flagranti ex æde Minervam.

and again VI. 265.

> Dicite vos neptes Lepidi cœcive Metelli.

5. (*Vidi.*) We have seen, in the life of Ovid, (p. 35, 36,) that when a young man he visited, in the train of Macer, the cities of Asia.

(*Templum.*) He refers to the shrine of Pallas at Novum Ilium, which was believed by many of the ancients to occupy the site of ancient Troy. Under this impression it was visited and honoured by Xerxes and by Alexander; Lysimachus added greatly to its size and importance, and founded a new temple. The town was stormed and burnt by Fimbria in the Mithridatic war, but was restored by Sylla, and again raised to prosperity by Julius Cæsar, who wished to think that it was the spot from which his race had sprung."[3]

7. (*Smintheus.*) Apollo was worshipped under this title at a temple called *Smintheum*, situated in the immediate neighbourhood of Chrysa, on the coast of Mysia. There were other temples of the same name in Æolis, in Rhodes, and elsewhere. Σμίνθος signifies *a field-mouse*, and thus Apollo Smintheus would be adored as the destroyer of an animal so injurious to the husbandman, which is confirmed by the fact that his statue was represented with one foot on a mouse.[4]

13...16. An allusion to the conflicting statements with regard to the removal of the Palladium from Troy. In addition to those noticed in the Introduction, we may mention the opinion maintained by some that the statue stolen by Diomede was not the real Palladium, but a counterfeit fabricated for the express purpose of baffling any such attempt, a device practised by the Romans themselves, with regard to the Ancilia.

[1] We read of a similar event in the reign of Commodus, and the Palladium is said to have been removed altogether from the temple of Vesta by Helagabalus. See Herodian. I. 45. V. 15. [2] See also Dionys. Hal. II. 66. Liv. Epit. Lib. XIX. Val. Max. I. iv. 4. Senec. Controv. IV. 2. [3] See Herod. VII. 42. Strabo XIII. § 26. 27. [4] See "Muller's Dorians," p. 247 and 309. Engl. Transl. Strabo XIII. Schol. on Il. I. 39.

14. *Judicio* sc. Paridis. "From the time when her beauty was vanquished by the decision of Paris."

15. *(Genus Adrasti.)* Diomedes. The MSS. vary between *genus* and *gener*. Either is appropriate, since we are told by Apollodorus that Tydeus wedded Deipyle, daughter of Adrastus, king of Argos, and that Diomede, the issue of this marriage, took to wife his mother's sister, Aigialeia; therefore he would be at once the descendant *(genus,)* and the son-of-law *(gener,)* of Adrastus. As there are some doubts, however, with regard to the parentage of Aigialeia,[1] it is better to adopt the reading given in the text.

18. *(Vesta.)* Men of simple habits, in all ages of the world, have ever regarded the domestic hearth with affectionate veneration, and even when society assumes its most artificial aspect, this sentiment is seldom altogether lost. Among the Greeks and Romans it was peculiarly strong, the *focus* in the Atrium was the central point of the dwelling; here stood the altar for household sacrifice, where offerings were regularly presented to the Lares and Penates; here strangers were received and entertained; to this the suppliant fled for protection; here, in ancient times, all who lived under the same roof, were wont to assemble when the labours of the day were over, to partake in common of the social meal, and to draw more closely the bonds of love and duty which united them as members of a single family. Thus *Vesta*, the Goddess whose abode was the hearth, and whose symbol was the blazing fire, was worshipped with the deepest reverence in every private mansion. But since the whole body of the inhabitants of Rome might be considered as constituting one great family, whose welfare was guarded by the Public Lares and Penates, so there was a public temple of Vesta which served as a point of union to all citizens, and the idea being still farther extended, the common hearth of the whole Roman territory, was the temple of Vesta in the mother-city of Lavinium, where blazed the eternal fire rescued by Æneas from Troy.[2]

The worship of this deity was said to have been introduced by Numa, who built a shrine on the edge of the Forum, between the Capitoline and Aventine hills. It was circular in form, with a dome-shaped roof; and hence, in later times. was supposed to be emblematic of the world, and thus arose the idea generally current in the Augustan age, that Vesta was a personification of the Earth. This belief is developed by Ovid Fast. VI. 257.[3]

> Dena quater memorant habuisse Palilia Romam.
> Cum flammæ custos æde recepta sua est.

[1] See Apollod. I. 8, 6. and notes of Heyne. [2] Hartung "Die Religion der Romer," II. 110. seqq. [3] Compare with this Dionysius Hal. II. 64, 65, 66—69. Augustin. De Civ. Dei. VII. 16. Servius on Virg. Æn. II. 296.

Regis opus placidi, quo non metuentius ullum
  Numinis ingenium terra Sabina tulit.
Quæ nunc ære vides, stipula tunc tecta videres:
  Et paries lento vimine textus erat.
Hic locus exiguus, qui sustinet atria Vestæ,
  Tunc erat intonsi regia magna Numæ.
Forma tamen templi, quæ nunc manet, ante fuisse
  Dicitur: et formæ causa probanda subest.
Vesta eadem est, quæ terra, subest vigil ignis utrique,
  Significant sedem terra focusque suam.
Terra pilæ similis, nullo fulcimine nixa,
  Aëre subiecto tam grave pendet onus.
Arce Syracosia suspensus in aëre clauso
  Stat globus, immensi parva figura poli.
Et quantum a summis, tantum secessit ab imis
  Terra. Quod ut fiat forma rotunda facit.
Par facies templi: nullus procurrit in illo
  Angulus. A pluvio vindicat imbre tholus.

In this temple there was no statue;[1] the Goddess was represented by the sacred fire alone which blazed unceasingly upon the altar; it was never permitted to expire; or if such an accident befell, through neglect, it was considered an omen of the worst description, portending nothing less than the extinction of the city,[2] requiring the most careful and solemn expiations.[3] Thus Livy XXVIII. 11. "Plus omnibus aut nunciatis peregre, aut visis domi prodigiis, terruit animos hominum ignis in æde Vestæ extinctus."

Vesta being represented by fire, the purest of elements, her ministers, as was fitting, were all spotless virgins, of honourable birth, and free from any personal defect. Their number was originally four, but was afterwards increased to six, and the period of their service extended to thirty years, during the whole of which time they were bound by the most solemn oaths to continue in a state of maidenhood. During the first ten years they were employed in learning their duties; during the second ten years, in discharging them: and during the remaining ten they instructed the novices. At the expiration of the appointed time, they were free to return to the world, and even to marry, if they thought fit; not many, however, availed themselves of this privilege. In early times some few had formed such a connection, but their lot proved unhappy; and from that time forward it was looked upon as ominous. When a vacancy occurred in the sisterhood, it was filled up by the Pontifex Maximus, to whose jurisdiction they were subject.

[1] See note, p. 315, and quotations there given, there were statues of the goddesses in public places, but none in her temple. [2] ἀφανισμοῦ τῆς πόλεως σημεῖον. Dionys. Hal. II. 67. [3] Ibid. See also Val. Max. I. i, 6. 7. and Dionysius as above, and Plutarch Numa, C. 13.

Their principal occupations were to sprinkle the temple each morning with water, to guard the relics which it contained, and, above all, to tend the holy fire, with watchful diligence, both day and night. If, through carelessness, it was extinguished, the culprit was punished with stripes by the Pontifex. But a more terrible fate was reserved for the unhappy priestess, who violated her vow of chastity. She was buried alive in the Campus Sceleratus, a spot within the city walls, hard by the Colline gate.

If the rules of the order were severe and rigidly enforced, so the privileges enjoyed were such as to make ample amends for all restrictions. A Vestal Virgin, from the moment of her election, became the servant of the Goddess, and of the Goddess only; her hair was shorn off, to mark that all worldly ties were severed, that she was released from all the bonds by which other women were confined, emancipated from the perpetual slavery to fathers and husbands, which they were compelled to endure. In public she was treated with the most marked distinction; she might go from place to place in a chariot, and a lictor was ever in attendance to clear the way before her; a seat of honour was reserved for her at the public shows; did she meet a criminal on his way to execution, he was forthwith reprieved; did she encounter a Prætor or a Consul; the fasces were instantly lowered to do her reverence.

Both in name and attributes Vesta is identical with the Grecian Ἑστία; and since, in this case, we cannot suppose that the one nation borrowed from the other, we must conclude that she was an ancient Pelasgian Deity, whose worship was introduced into both countries, independently, by that widely diffused tribe. The distinction between Vesta and Vulcanus, both intimately connected with Fire, seems to be accurately stated by Augustin, (De Civ. Dei. VII. 16.) "Vestam quoque ipsam propterea dearum maximam putaverunt, quod ipsa sit Terra; quamvis ignem mundi leviorem qui pertinet ad usus hominum faciles, non violentiorem qualis Vulcani est, ei deputandum esse crediderunt."

Vesta being considered the same as *Terra*, who was worshipped under the name of *Ops*, and *Ops* being confounded with the Grecian Rhea, the wife of Kronos, who again was identified with Phrygian Cybele—we have Vesta, Ops, Rhea, and Cybele mingled in wild confusion. According to Hesiod, Vesta was the first-born of Kronos and Rhea, and hence the elder sister of Demeter (Ceres), Hera (Juno), Pluto, Poseidon (Neptunus), and Zeus (Jupiter). This genealogy is adopted by Ovid. Fast. VI. 285.

Ex Ope Iunonem memorant Cereremque creatas
Semine Saturni: tertia Vesta fuit.

although it is completely at variance with the rest of his theory.

Nor does the embarrassment end here; the Italian antiquaries[1] believed Terra or Ops to be the same with *Bona Dea*, and with *Maia*, or *Stata Mater*, the wife of Vulcan, from whom the month of May was named, and thus *Vesta*, or the personification of mild, gentle fire, would be the consort of *Vulcanus*, the personification for fierce consuming fire, and identical with *Maia* and *Bona Dea*.

Mention is frequently made in the classics of this *Bona Dea*, or Good-Goddess, but we possess very little information respecting her, except that all male creatures were jealously excluded from her rites; and so sacred was the rule, that Clodius, in the height of his popularity, was well nigh ruined by violating it.[2]

The festival of Vesta, the *Vestalia*, was held VI. Id. Jun. (8th June), on which day solemn sacrifice was offered by the Vestals; the mill-stones were wreathed with garlands, and the mill-asses adorned with flowers and necklaces made of loaves, because Vesta presided over the fire by which the flour was rendered available for the wants of man.[3]

On the Kalends of March, the laurels which decorated the shrine were renewed, and the sacred fire renovated,

> Vesta quoque ut folio niteat velata recenti,
> Cedit ab Iliacis laurea cana focis.
> Adde, quod arcana fieri novus ignis in æde
> Dicitur; et vires flamma refecta capit,

and on XVII. Kal. Jul. (15th June), the sweepings and other filth which had accumulated in the temple were carried forth, and solemnly thrown into the Tiber. Fast. VI. 711.

> Hæc est illa dies, qua tu purgamina Vestæ,
> Tibri, per Etruscas in mare mittis aquas.

It was thought unlucky to marry in June, until this ceremony was over. Ovid. Fast. VI. 223.

27. *(Pignora...fatalia.)* Dionysius and Plutarch express themselves with much caution and reserve on this subject. They tell us that some persons were of opinion that the sanctuary of Vesta contained nothing but the Sacred Fire; that, according to others, it concealed the gods carried over by Dardanus from Samothrace to Troy, and brought from Troy to Italy by Æneas—the current belief being

[1] See Macrob. S. I. 12. [2] See Plutarch. Vit. Cæs. 9. which is the *locus classicus* with regard to the Bona Dea. See also Macrob. S. I. 12. [3] Ov. Fast. VI. 311.

that the Palladium was there deposited. Both authors agree in thinking that relics of some kind were preserved by the Vestals, but that they were hidden with such jealous care from every eye, that no one could pretend to any certain knowledge of their nature.

37. *(Sub Cæsare.)* The Vestals, as we remarked above, were subject to the controul of the Pontifex Maximus. Lepidus succeeded to this office upon the murder of Julius Cæsar, and after the death of Lepidus, B. C. 12, it was assumed by Augustus.[1] The day marked in the Calendars, as hallowed by this auspicious event, was Prid. Non. Mast. (6th March). Ovid thus announces the event, Fast. III. 415.

Sextus ubi Oceano clivosum scandit Olympum
  Phœbus, et alatis æthera carpit equis:
Quisquis ades, canæque colis penetralia Vestæ,
  Cratera Iliacis turaque pone focis.
Cæsaris innumeris, quem maluit ille mereri,
  Accessit titulis pontificalis honos.
Ignibus æternis æterni numina præsunt
  Cæsaris. Imperii pignora iuncta vides.
De Veteris Troiæ dignissima præda favilla,
  Qua gravis Æneas tutus ab hoste fuit.
Ortus ab Ænea tangit cognata sacerdos
  Numina; cognatum, Vesta, tuere caput,
Quos sancta fovet ille manu, bene vivitis ignes,
  Vivite inextincti, flammaque, Duxque precor.

OVID. FASTI. III. 713.

INTRODUCTION.

The *Liberalia*, the festival of *Liber Pater*, whom the Latins identified with the Grecian Dionysus, was celebrated on XVI. Kal. Mai. (17th of March). It would be impossible, in a work like the present, to enter upon an examination of the complicated mythology of Bacchus, its wild legends, and the various extravagant and enthusiastic ceremo-

[1] Dion. LIV. 15. Sueton. Octav. XXXI.

nies by which the worship of that god was characterised. Some of these have been noticed above, (p. 274, et seqq.) We may repeat the observation already made, that the more unseemly and frantic excesses were in all probability derived from the rites of some Eastern divinity, whose worship was incorporated by the Greeks with that of their own native god of wine. An attempt was made to introduce the orgiastic nocturnal festivals, which were attended with all sorts of profligacy, into Rome, but they were considered so deleterious to public morals, that it was repressed by a decree of the Senate. The following narrative of the history and adventures of the Grecian or Theban Bacchus, will enable us to understand all the allusions to foreign legends contained in the extract before us.

Semele, daughter of Harmonia and the Theban Cadmus, was beloved of Jove, who promised to grant whatever boon she might ask. Beguiled by the treacherous advice of jealous Juno, she requested the god to appear before her in the same guise as when he wooed the queen of heaven. Jupiter, unable to refuse, entered her chamber in a chariot, amidst thunder and lightning, and launched a flaming bolt. Semele having fallen a sacrifice to her terror, he snatched from the flames the babe, not yet mature for the birth, and sewed it up in his thigh. When the appointed season arrived, the threads were unloosed, and Jupiter produced Dionysus, who was delivered over to Hermes, who conveyed him to his aunt Ino, and her husband Athamas, and persuaded them to rear him as a girl. Athamas and Ino were driven mad by the indignant Juno, and Jupiter then changed Dionysus into a kid, and Hermes bore him concealed under this shape to the nymphs dwelling in Asiatic Nysa, whom Jupiter afterwards transformed into stars, with the name of Hyades. Dionysus having discovered the vine, was driven mad by Juno, and wandered over Egypt and Syria. First of all Proteus, king of Egypt, received him, but forthwith he passed over to Cybela, in Phrygia, and being there purified by Rhea, and initiated in her mysteries, he received from her an army, and marched with it through Thrace against the Indians. But Lycurgus, son of Dryas, king of the Edoni, who dwelt beside the river Strymon, insulted him and drove him forth. Dionysus fled to the sea to Thetis, daughter of Nereus, but the Bacchæ and his attendant crowd of Satyrs, were taken prisoners. The Bacchæ instantly became free, and Dionysus drove Lycurgus mad, who, in his frenzy, smote with a hatchet his son Dryas, fancying that he was cutting a vine branch, slew him, and having hewn off his limbs, then recovered his senses. The land became barren, and the Oracle declared that it would yield fruit, if Lycurgus were slain. The Edoni having heard this, bore him away to the mountain Pangæus, and bound him there,

where, according to the will of Dionysus, he perished, being torn to pieces by horses.

Dionysus having passed through Thrace and the whole of India, and set up pillars to commemorate his victories, came to Thebes, and compelled the women to leave their houses, and to hold bacchanalian revels on Cithæron. But Pentheus, son of Echion and Agave, who had succeeded Cadmus on the throne, forbad these things to be. He proceeded to Cithæron to watch the Bacchæ, and was torn limb from limb by his mother Agave, who, in her frenzy, took him for a wild beast.

Having thus made his divinity manifest to the Thebans, he came to Argos, and there too, not receiving due honours, he drove the women mad, and in the mountains they fed upon the flesh of the babes who hung at their breasts. Desiring to be conveyed from Icaria to Naxus, he hired a piratical trireme belonging to the Tyrrhenians, who having taken him on board, sailed past Naxus, and hastened towards Asia to sell him for a slave. But the god turned the mast and the oars into serpents, and filled the vessel with ivy and the sound of flutes, while the mariners becoming frantic, plunged into the sea through terror, and were changed into dolphins. And thus men having learned that he was a god paid him honour. He then led up his mother from the realms of Hades, and giving her the title of Thyone, ascended with her to heaven. See Apollod. III. 4, 2, 3. III. 5, 1, 2.

The story of the Bacchæ is detailed by Ov. Met. III. 273, the legend of Pentheus, Met. III. 511. of Lycurgus, Met. IV. 22. and of the Tyrrhenian mariners, Met. III. 597.

3. 4. Commentators have failed in extracting a sense from the words *parvus inermis eras*, which will in any degree correspond with the former part of the couplet. Neither the reading *erat*, which is found in good MSS. nor *partus*, the conj. of Heinsins make the meaning more intelligible.

7. (*Sithonas.*) Sithonia proper, according to Herodotus, is one of the three long narrow peninsulas which form the termination of that portion of Macedonia called Chalcidice, lying between the Strymonicus Sinus (*G. of Contessa*) and the Thermaicus Sinus, (*G. of Saloniki*). The most northerly of these is formed by Mount Athos, that farthest to the south was called Pallene, while Sithonia lay between them, being separated from the former by the Singiticus Sinus, (*G. of Monte Santo*) and from the latter by the Toronaicus Sinus, (*G. of Cassandria*). In poetic phraseology however, Sithonia is used to express the whole of Thrace and the north of Macedonia.

7. (*Scythicas.*) Scythia in its widest acceptation embraces the whole of southern Russia in Europe, together with the vast steppes of central Asia, the land of the Tartars and the Mongols.

9. (*Thebanæ...matris.*) Agave the mother of Pentheus. See Introduction to extract.

10. (*Inque tuum...genu.*) According to one form of the legend, Lycurgus in his phrenzy cut off his own legs with a hatchet.

13. 14. Ovid having hastily passed over foreign fables, now proceeds to consider one of the usages of the Roman Liberalia, described somewhat more distinctly by Varro, L. L. V. "*Liberalia* dicta, quod per totum oppidum eo die sedent sacerdotes Liberi, hedera coronatæ anus, cum libis et foculo pro emtore sacrificantes."

14. *Liba.* See note on Tibull. I. vii. 54, p. 174.

16. (*Gelidis.*) Grass grew upon the altars where no fire was ever kindled for sacrifice.

17. The Ganges, the great river of India, is here put for the country itself.

19. Cinnamon is the peculiar production of the Ceylon and the Malabar coast, and thus appropriately introduced here in reference to the Indian conquests of Bacchus.

21. Ovid foolishly derives from *Liber* the words *Libamen* and *Libum*, which are manifestly connected with the verb *Libare*, (λείβω). See above note on Tibull. I. i. 14.

23. (*Succis dulcibus.*) It was the custom to pour honey over the libum, as we see below, 49. 50. and Tibull. I. vii. 54.

Liba et Mopsopio dulcia melle feram.

and hence Ovid takes occasion to make a digression with regard to the discovery of honey which he attributes to Bacchus.

25. (*Hebro.*) The Hebrus (*Maritza*) is the great river of Thrace, and one of the most important streams in Europe. It rises at the point where Mount Rhodope branches off from Mount Hæmus and Mount Scomius, (see above, p. 337) and after a course of nearly 300 miles falls into the Ægean, opposite to Samothrace, one of its branches emptying itself into the Stentoris Palus, (*G. of Ænos.*)

27. *Rhodope* (*Despoto Dagh,*) is a snowy mountain range, sweeping down to the south from the great chains of Hæmus and Scomius, and sending out a number of lateral ridges which spread over the whole of the southern and western districts of Thrace.

27. *Mons Pangæus* v. *Pangæum* (*Pundhar Dagh*) was the name given to the extremity of one of the branches of Rhodope which runs along the coast, from Amphipolis near the mouth of the river Strymon, Westward. Pangæus was celebrated for its mines of gold and silver, originally worked by the native tribes and afterwards by a colony from the island of Thasos, who formed an establishment called *Crenides*, which

was subsequently seized by Philip of Macedon, who built on the same site the city of Philippi, so celebrated in after times in the history of Rome as the scene of the final struggle of the republicans under Brutus and Cassius against the triumvirs (B. C. 42). Philippi was the first spot in Europe where the gospel was preached by Saint Paul. (Acts XVI. 9.)

28. (*Æriferæ...manus.*) The cymbals borne by the followers of Bacchus.

29. *Volucres* the bees, *novæ* hitherto unknown, *tinnitibus actæ*, every one knows that bees when swarming are frequently attracted and induced to alight upon a particular spot by a tinkling noise, nor does Virgil omit to notice this peculiarity, G. IV. 64.

Tinnitusque cie, et Matris quate cymbala circum.

33. (*Levis...senex.*) "The bald old man," Silenus. See above, p. 276.

37. *Residebat* expresses the lazy slouching attitude of Silenus.

42. (*Ora Summa*) i. e. his bald head.

47. (*Limumque inducere.*) "To spread a coating of mud over his face." So "Inducere aurum ligno," Plin. H. N. xxxv. 1, 6. "Inducere parieti ceram liquefactam." XXX. 1, 7.

52. (*Thyrso.*) See above note on Ov. Her. XIII. 23, p. 237.

53. (*Hoc faciat.*) We may understand *libum* to agree with *hoc*, and translate "If you ask why an old woman bakes this cake;" or, more simply, "If you ask why an old woman does this," i. e. offers her cakes to passers by.

57. (*Nysiades Nymphæ.*) The nymphs of Nysa; ancient writers are at variance as to the position of Nysa where Bacchus was nursed, many places bore the name and claimed the honour. The most famous was the Indian city situated at the base of Mount Meros, (see Quintius Curtius, VIII. 10.) and this is probably indicated by Apollodorus when he calls Nysa "a city of Asia." There was, however, another in Arabia, another in Bœotia, another in the island of Naxos, no less than ten being enumerated by geographers.

57. (*Noverca.*) i. e. Juno.

59. (*Restat,&c.*) Ovid now proceeds to enquire why youths assumed the *toga virilis* on the Liberalia. He assigns four different reasons, none of which are particularly interesting. The practice itself is alluded to by Cicero, Ep. Att. VI. 1. "Quinto togam puram Liberalibus cogitabam dare: mandavit enim pater."

OVID. FASTI. IV. 179.

INTRODUCTION.

The poet has now arrived at the *Megalesia* or festival games celebrated in honour of Cybele, to whom the Greeks gave the title of μεγάλη μήτηρ θεῶν, *Magna Mater Deorum*, Great Mother of Gods. These solemnities, according to Ovid and the old Kalendars, commenced Prid. Non. Apr. (4th April), although Livy, in a passage which we shall quote below, asserts that Prid. Id. Apr. (12th April) was the original day.

The extract before us consists of two parts: first, we have a description and explanation of the extravagant and noisy ceremonies which characterised the worship of the goddess: after which the history of its introduction into Rome is circumstantially detailed. We may offer a few remarks in illustration of each portion separately.

I. *Cybele* or *Cybelle*, or *Cybebe* was an Asiatic divinity, probably a personification of the Earth and its productive powers. The chief seat of her worship was Phrygia, whose high places were her chosen haunts, and hence the names and epithets by which she is generally distinguished are derived from the mountains of *Cybele, Berecynthus, Dindymene* and *Ida.*

She was represented under the form of a matron crowned with towers, seated in a chariot drawn by yoked lions; her mutilated priests called *Galli* or *Corybantes*, were wont to roam about in disorderly array, some bearing the image on their shoulders, while others were beating drums, clashing cymbals, blowing horns and trumpets, shouting, howling and hacking themselves with knives, like some of the fraternities of dervishes in the East at this day.

The rites of Cybele were brought into Greece at an early period, probably before B. C. 500,[1] and from some real or fancied resemblance in attributes, she was identified with Rhea the wife of Kronus (Saturn), while the Romans in their turn confounded her with their Ops, Tellus,

[1] Lobeck Aglaophamus, p. 652.

Bona Dea, Vesta, &c.[1] The explanation offered by Ovid of the noisy solemnities depend entirely upon the supposition that Cybele was the same as Rhea, and that the trumpets and drums were intended to represent the din raised by the Cretan Curetes to drown the cries of infant Zeus.[2]

Observe also that this commingling of legends was greatly favoured, if not caused, by Mount Ida, in Crete being the reputed birth place of Zeus, while Mount Ida in Phrygia was the abode of Cybele.

II. We may now proceed to recount the events which induced the Romans to acknowledge the Phrygian mother. Most of these are strictly historical, and may be given in the words of Livy.[3]

We read in Book XXIX. 10, that towards the close of the second Punic War, B. C. 205.

Civitatem eo tempore repens religio invaserat, invento carmine in libris Sibyllinis, propter crebrius eo anno de cœlo lapidatum inspectis, *Quandoque hostis alienigena terræ Italiæ bellum intulisset, eum pelli Italia vincique posse, si mater Idæa a Pessinunte Romam advecta foret.* Id carmen ab decemviris inventum eo magis Patres movit, quod et legati, qui donum Delphos portaverant, referebant et sacrificantes ipsos Pythio Apollini litavisse, et responsum oraculo editum, maiorem multo victoriam, quam cuius ex spoliis dona portarent, adesse populo Romano. In eiusdem spei summam conferebant P. Scipionis velut præsagientem animum de fine belli, quod depoposcisset provinciam Africam. Itaque quo maturius fatis, ominibus, oraculisque portendentis sese victoriæ compotes fierent, id cogitare, quæ ratio transportandæ Romam Deæ esset.

Nullasdum in Asia civitates socias habebat populus Romanus. tamen memores, Æsculapium quoque ex Græcia quondam, haud dum ullo fœdere sociata, valetudinis populi causa arcessitum, et iam cum Attalo rege, propter commune adversus Phillippum bellum, cœptam amicitiam esse, facturum eum quæ possit populi Romani caussa, legatos ad eum decernunt, M. Valerium Lævinum, qui bis consul fuerat, ac res in Græcia gesserat, M. Cæcilium Metellum prætorium, Ser. Sulpicium Galbam ædilitium, duos quæstorios, Cn. Tremellium Flaccum, et M. Valerium Faltonem. His quinque naves quinqueremes, ut ex dignitate populi Romani adirent eas terras, ad quas concilianda maiestas nomini Romano esset decernunt. Legati Asiam petentes protinus Delphos quum escendissent, oraculum adierunt, consulentes, ad quod negotium domo missi essent, perficiendi eius, quam sibi spem popu-

[1] See Introduction to extract from Fast. VI. 419. p. 397. [2] See note, p. 194.
[3] Consult also Cic. de harusp. resp. XIII. Plin. VII. 35. Appian. B. H. LVI. Herodian, I. 11. Dion. Cass. Ammian. Marcell. XXII. 22. Arnob. adv. gent. VI. VII. Silius Italicus. XVII. 1.

loque Romano portenderet. Responsum esse ferunt, *Per Attalum regem compotes eius fore, quod peterent, quum Romam Deam devexissent, tum curarent, ut eam, qui vir optimus Romæ esset, hospitio exciperet.* Pergamum ad regem venerunt, Is legatos comiter acceptos Pessinuntem in Phrygiam deduxit: sacrumque iis lapidem quam Matrem Deum esse incolæ dicebant, tradidit, ac deportare Roman iussit. Præmissus ab legatis M. Valerius Falto nunciavit, Deam adportari. quærendum virum optimum in civitate esse, qui eam rite hospitio exciperet.

Again in chapter 14,

Eo accessit consultatio de matre Idæa accipienda, quam præterquam quod M. Valerius, unus ex legatis prægressus, actutum in Italia fore nunciaverat, recens nuncius aderat Tarracinæ iam esse. Haud parvæ rei iudicium senatum tenebat, qui vir optimus in civitate esset. Veram certe victoriam eius rei sibi quisque mallet, quam ulla imperia honoresve, suffragio seu Patrum seu plebis delatos. P. Scipionem, Cn. filium, eius qui in Hispania ceciderat, adolescentem nondum quæstorium, iudicaverunt in tota civitate virum bonorum optimum esse id quibus virtutibus inducti ita iudicarint, sicut proditum a proximis memoriæ temporum illorum scriptoribus libens posteris traderem, ita meas opiniones, coniectando rem vetustate obrutam, non interponam. P. Cornelius cum omnibus matronis Ostiam ire iussus obviam Deæ, isque eam de nave accipere, et in terram elatam tradere ferendam matronis. Postquam navis ad ostium amnis Tiberini accessit, sicut erat iussus, in salum nave evectus, ab sacerdotibus Deam accepit, extulitque in terram. Matronæ primores civitatis, inter quas unius Claudiæ Quintæ insigne est nomen, accepere: cui dubia (ut traditur) antea fama clariorem ad posteros tam religioso ministerio pudicitiam fecit. Eæ per manus, succedentes deinceps aliæ aliis, omni effusa civitate obviam, thuribulis aute ianuas positis qua præferebatur, atque accenso thure, precantibus, ut volens propitiaque urbem Romanam iniret, in ædem Victoriæ, quæ est in Palatio, pertulere Deam pridie Idus Aprilis; isque dies festus fuit, populus frequens dona Deæ in Palatium tulit, lectisterniumque, et ludi fuere, Megalesia adpellata.

Theatrical entertainments formed part of the amusements of the Megalesia from an early period, thus in B. C. 193, we find from Livy, (XXXIV. 54.) "Megalesia, ludos scenicos, C. Atilius Serranus, L. Scribonius Libo ædiles curules primi fecerunt. Horum ædilium ludos Romanos primum senatus a populo secretus spectavit." Again we find in B. C. 191. (Liv. XXXVI. 36. "Per idem fere tempus ædes Matris Magnæ Idææ dedicata est, quam deam P. Cornelius advectam

ex Asia, P. Cornelio Scipione, cui post Africano fuit cognomen, P. Licinio consulibus, in Palatium a mari detulerat. Locaverant ædem faciendam ex senatus consulto M. Livius, C. Claudius censores, M. Cornelio, P. Sempronio consulibus; tredecim annis postquam locata erat, dedicavit eam M. Iunius Brutus, ludique ob dedicationem eius facti, quos primos scenicos fuisse Antias Valerius est auctor, Megalesia appellatos."

In later times, if not from the beginning, Circensian games formed a part of the shows, Iuv. XI. 191.

Interea Megalesiacæ spectacula mappæ
Idæum solenne colunt, similisque triumpho
Præda caballorum Prætor sedet, ac, mihi pace
Immensæ nimiæque licet si dicere plebis,
Totam hodie Romam Circus capit et fragor aurem
Percutit, eventum viridis quo colligo panni.

We shall conclude by quoting one or two remarkable passages. Lucretius has some splendid lines descriptive of the worship of the Magna Mater, whom he supposes to be a personification of the Earth.

Qnare magna deum mater, materque ferarum,
Et nostri genetrix hæc dicta est corporis una.
Hanc veteres Graium doctei cecinere poetæ
Sedibus in curru biiugos agitare leones;
Aeris in spatio magnam pendere docentes
Tellurem, neque posse in terra sistere terram.
Adiunxere feras; quod, quamvis effera, proles
Officiis debet molliri victa parentum:
Muralique caput summum cinxere corona;
Eximiis munita locis quod sustinet urbeis:
Quo nunc insigni per magnas prædita terras
Horrifice fertur divinæ Matris imago.
Hanc variæ gentes antiquo more sacrorum
Idæam vocitant matrem, Phrygiasque catervas
Dant comites, quia primum ex ollis finibus edunt
Per terrarum orbeis fruges cœpisse creari.
Gallos attribuunt; quia, numen quei violarint
Matris, et ingratei genitoribus inventei sint,
Significare volunt indignos esse putandos,
Vivam progeniem quei in oras luminis edant.
Tympana tenta tonant palmeis et cymbala circum
Concava, raucisonoque minantur cornua cantu,
Et Phrygio stimulat numero cava tibia menteis;
Telaque præportant, violenti signa furoris,
Ingratos animos atque impia pectora volgi
Conterrere metu quæ possint numine divæ.
Ergo quom primum, magnas invecta per urbeis,

Munificat tacita mortaleis muta salute;
Aere atque argento sternunt iter omne viarum,
Largifica stipe ditantes, ninguntque rosarum
Floribus, umbrantes Matrem comitumque catervam.

With regard to the collection of money by the priests we find in Dionys. Hal. II. 21.

"According to the institutions of the Romans, the Prætors every year offer sacrifices and exhibit games in honour of the Idæan Mother, but her ministers are a Phrygian man and a Phrygian woman. These go round the city begging for the goddess, as their custom is, with images strung round their breasts, beating drums and singing the hymns of the Mother to the accompaniment of flutes played by persons who follow. But no native Roman either collects alms for the Mother, or marches through the city to the sound of flutes clad in a robe of divers colours, nor does he worship the goddess with wild Phrygian rites This is ordained by a vote of the Senate."

Virgil Æn. III. 111. supposes that Cybele came originally from Crete.

Hinc mater cultrix Cybele, Corybantiaque æra,
Idæumque nemus: hinc fida silentia sacris,
Et iuncti currum dominæ subiere leones.

again, Rome surrounded by her progeny of heroes is said to be

Felix prole virum: qualis Berecynthia Mater
Invehitur curru Phrygias turrita per urbes,
Læta deum partu, centum complexa nepotes,
Omnes cœlicolas, omnes supera alta tenentes. Æn. VI. 785.

Compare also Æn. X. 252.

Alma parens Idæa deum, cui Dindyma cordi,
Turrigeræque urbes, biiugique ad frena leones.

1. (*Perpetuo...axe.*) The original meaning of *perpetuus* is *continuous, uninterrupted, unbroken.* Thus Plin. H. N. III. 5. "Apenninus perpetuis iugis ab Alpibus tendens ad Siculum fretum," i. e. in an unbroken range. Again Virg. Æn. VII. 176.

Perpetuis soliti patres considere mensis.

i.e. a long straight table at which those who banquetted were placed in an unbroken line, up and down—not sitting round three sides after

the fashion of the Triclinia. Here it is equivalent to "long,"—the long axle on which the heavens turn round. Virg. Æn. IV. 250.

> Vertitur interea cœlum et ruit Oceano nox.

With regard to the different significations of *axis*, see note on Ov. Trist. I. iii. 48. p. 115.

2. *Titan*, i. e. the Sun. See note on *Hyperion*, p. 334.

1. 2. The sense of these lines is simply "tribus exactis diebus," three days having elapsed since the commencement of the month. The Megalesia were celebrated, as we have seen in the Introduction, on the 4th of April.

3. Compare Hor. C. I. xviii. 13.

> ...... sæva tene cum Berecynthio=Cornu tympana ......

and C. IV. i. 21, addressing Venus,

> Illic plurima naribus=Duces tura, lyræque et Berecynthiæ
> Delectabere tibiæ =Mixtis carminibus, non sine fistula.

(*Inflexo cornu.*) Because the Phrygian pipe was bent like a horn, while other *tibiæ* were straight. See note on Tibull. II. i. 86. p. 187.

5. *Semimares*, &c.) The mutilated priests—the *Galli* or *Corybantes*. See Introduction. *Inania*, i.e. hollow.

7. (*Molli.*) "Effeminate."

9. *Scena*, the theatrical exhibitions; *ludi*, the games of the Circus. See Introduction.

12. (*Lotos.*) This Lotos or Faba Græca, described by Pliny, (H. N. XVI. 30. and XXIV. 2.) is a tree which must be carefully distinguished from the Lotos of the Lotophagi, the Lotos or Water-Lily of Egypt, and the clover Lotos of Virgil. Compare Plin. H. N. XVI. 36.

"Nunc sacrificæ (*sc.* tibiæ) Tuscorum e buxo, ludicræ vero loto ossibusque asininis et argento fiunt;" also Silius XI. 432.

> Ut strepit assidue Phrygiam ad Nilotica loton
> Memphis ....

and Mart. VIII. li. 14.

> Palladius tenero lotos ab ore sonat,

where remark the difference of gender.

13. (*Doctas...neptes.*) The Muses. Cybele being identified with Rhea, and Rhea being the mother of Zeus, the Muses, who were the daughters of Zeus and Mnemosyne, would be the grand-daughters of Cybele.

17. *Erato* derived from ἔρως, love. The island of *Cythera* (Cerigo) being a chosen resort of Aphrodite (Venus), she was thence called *Cythereia*, and the month Aprilis being, according to one derivation, named after Aphrodite, is here termed *Mensis Cythereius.*

19...35. The legend of Kronus (Saturnus) devouring his children, the stratagem of Rhea, by which Zeus (Jupiter) escaped, and the subsequent expulsion of Kronus from the throne of heaven, have been already fully detailed in the note on Tibull. II. v. 9. p. 193, the first part of which must be read carefully, in order to enable the student to comprehend these lines.

20. (*Excutiere.*) The idea is that of a person jolted out of a seat, as in Met. XV. 524. "Excutior curru ...."

26. (*Fidem.*) Belief arising from confidence in the truth of what we have heard.

27. (*Saxum.*) This stone, we are told, was called βαίτυλος, or *Abbadir.* See Stephan. Thesaur. and Priscian. p. 647.

(*Gutture.*) Although *viscere* is found in only one MS., it is probably the true reading, since *gutture sedit* would imply that the stone stuck in the throat of Kronus. If we adopt *gurgite*, the expression will be analogous to "altique voragine ventris," in Met. VIII. 843.

29. *Ide* in Crete is here indicated, since that island was generally accounted the birth-place of Zeus, although both Arcadia and Phrygia claimed him as their own. See Excursus of Heyne on Æn. III. 111.

32. *Curetes.. Corybantes.*) As far as we can venture to pronounce an opinion upon a subject with regard to which the testimonies of ancient writers are of the most confused and contradictory description, it seems scarcely doubtful that the *Curetes* and *Corybantes* were originally completely distinct from each other.

The *Curetes* were Cretan priests, who, clad in armour, performed the stately and graceful Pyrrhic dance, in honour of Zeus, to the music of drums and flutes, while the *Corybantes* were the mutilated ministers of Phrygian Cybele, who with shouts, and shrieks, and howls, and frantic gestures, attended the processions of the goddess. The original *Curetes* were said to have watched the cradle, and by clashing their weapons to have drowned the cries of the infant god, who thus escaped the jaws of his jealous sire, and hence they are represented by several ancient writers as divinities, and are classed along with the Nymphs and Satyrs, who nursed the youthful Bacchus.

We have before remarked, that when the worship of Cybele was in-

troduced into Greece, the Phrygian goddess was from some resemblance in her attributes identified with Rhea, and that the double Ida in Crete and Phrygia served to render the confusion more complete. Hence the Phrygians claimed Zeus as their countryman, and many of the Greeks called the attendants of Cybele Curetes and Corybantes indifferently. The Roman writers make no distinction whatever between them, as may be seen by referring to the passages indicated at the bottom of the page,[1] and from the following lines from Lucretius, which immediately follow those already quoted in the Introduction, and are particularly valuable, from the minute and lively picture they present.

Hic armata manus, Curetas nomine Græci
Quos memorant Phrygios, inter se forte catenas
Ludunt, in numerumque exsultant, sanguine fletei,
Terrificas capitum quatientes numine cristas,
Dictæos referunt Curetas, quei Iovis ollum
Vagitum in Creta quondam occultasse feruntur;
Quom pueri circum puerum pernice chorea
Armati in numerum pulsarent æribus æra,
Ne Saturnus eum maleis mandaret adeptus,
Æternumque daret matri sub pectore volnus.
Propterea magnam armatei Matrem comitantur:
Aut, quia significant divam prædicere, ut armis
Ac virtute velint patriam defendere terram;
Præsidioque parent decorique parentibus esse.

In addition to the original Curetes, the divine attendants of Zeus on Mount Ida, and the later Curetes who in Crete performed a martial dance on certain festivals, there were Curetes in Ætolia and Acarnania who belong to history, being a tribe who dwelt near Pleuron. We hear of Curetes in Eubœa also, who, from the manner in which they are spoken of, seem to occupy the debateable land between Mythology and History.

Our great authority among the ancients for all that concerns the Curetes and Corybantes, is Strabo, who has fully detailed the various legends and the theories founded upon them, while in modern times the whole subject has been analysed in a most masterly manner by Lobeck in his Aglaophamus.

45. *Cybele* is here given as the name of a Phrygian mountain, and so in Fast. IV. 363.

[1] Ov. Fast. IV. 210. Martial. IX. xvi. Silius XVII. 20. Senec. Herc. Oet. 1872. Val. Max. II. iv. Germanicus in his translation of Aratus renders *Δικταίους Κουρῆτας* by Dictæos Corybantes.

Inter, ait, viridem Cybelen altasque Celænas,
Amnis it insana, nomine Gallus, aqua,

but it is seldom mentioned by geographers.

52. (*Edomito...orbe.*) There is a little anticipation here. The event described happened, as we have seen, B. C. 205, at a period when the Romans had not yet terminated the second Punic war, which was to them a struggle for existence.

53. (*Carminis Euboici.*) The prediction of the Cumæan Sibyl. Cumæ was founded by a colony from Chalcis in Eubœa, and hence is termed *Eubœan* and *Chalcidian* by the poets. Thus Virg. Æ. VI. 1.

Sic fatur lacrimans, classique immittit habenas,
Et tandem Euboicis Cumarum adlabitur oris,

and in line 16, of Dædalus,

Insuetum per iter gelidas enavit ad Arctos
Chalcidicaque levis tandem super adstitit arce.

With regard to the Sibyl and her oracles, see Introduction to Tibull. II. v. 187.

59. (*Pæan.*) Apollo. See note p. 390.

62. (*Phrygiæ sceptra.*) The kingdom of Pergamus was one of those created out of the wrecks of the Empire of Alexander. The fortress of Pergamus was entrusted by Lysimachus to Philetærus, a native of Pontus, about B. C. 283, who, taking advantage of the misfortunes which befell his patron towards the close of his career, made himself independent. His successors were—

1. EUMENES I. B. C. 263, son of Eumenes, a brother of Philetærus.

2. ATTALUS I. B. C. 230, son of Attalus, another brother of Philetærus. This is the king Attalus of the passage before us.

3. EUMENES II. B. C. 197, son of Attalus I. He was the firm friend and ally of the Romans against Antiochus and Perseus, and received a vast accession of territory upon the subjugation of the former.

3. ATTALUS II. B. C. 159, brother of Eumenes II.

4. ATTALUS III. B. C. 138, son of Eumenes II. He died B. C. 133, and bequeathed his kingdom to the Romans, who thus became masters of the finest part of Asia Minor.

(*Negat.*) This is directly at variance with the statement of Livy, and is probably a poetical fiction to heighten the dignity and solemnity of the event.

68. (*Nostra eris.*) "You will still be ours." Since the Romans were descendants of the Phrygian Æneas, Attalus argues that the goddess in migrating from Pessinus to Rome, was only passing from Phrygians to Phrygians, and therefore would not be lost to the nation.

69. Observe that, according to the *poet*, she does not sail in the Roman ship, but in a vessel built of the pines that grew upon her own Phrygian hills.

70. (*Phryx pius.*) Æneas.

72. (*Cœlestum Matrem.*) It will be seen from the chapter of Livy, quoted in the Introduction, that this representation of the mother of the gods was a sacred stone. It is described more particularly by Arnobius adv. gent. VII. 46.

"Si verum loquuntur historiæ, neque ullas inserunt rerum conscriptionibus falsitates, allatum ex Phrygia nihil quidem aliud scribitur missum rege ab Attalo, nisi lapis quidam non magnus, ferri manu hominis sine ulla impressione qui posset: coloris furvi atque atri, angellis prominentibus inæqualis."[1] It seems evident from this passage, that the object in question must have been one of those masses which from time to time descend with great violence upon the earth, and are known by the name of *Meteoric Stones.* These have very naturally been regarded with awe by the superstitious in all ages. They are composed chiefly of iron, and it will be seen that Martial quoted in the note on line 133, speaks of the image as "Phrygiæ matris ferrum."

73. The student will do well to trace the voyage of the goddess upon a map, from which he will see that Ovid's ideas of the relative position of some of the places mentioned were not perfectly accurate. Observe, however, that according to the account here given, the image was brought from Pessinus in Galatia, high up on the river Sangarius, to the sea coast in the neighbourhood of Troy, where it was embarked, and not at Pergamus, as some of the commentators say, which was at the mouth of the Caicus (*Bergamo*), far to the south of the Hellespont and Tenedos, which in that case would never have been approached.

73. (*Sui...nati.*) Cybele being identified with Rhea, would be considered as the mother of Poseidon or Neptune.

74. (*Longaque,* &c.) The Hellespont, named after Helle sister of Phrixus.

75. *Rhœteum* and *Sigeum* were two promontories forming the northern and southern horns of the bay in which lay the fleet of the Greeks at the siege of Troy. On the former Ajax was interred, on the latter were the tombs of Achilles, Patroclus and Antilochus. Towns

[1] Compare Augustin de Civ. Dei. III. 12. Tertull. Apol. XXV. Lactantius II. 7.

having the same names were afterwards built in the neighbourhood of these capes.

Rapax. This epithet must refer to the swift current of the Hellespont. So Ov. Fast. IV. 566.

Ioniumque rapax, Icariumque legit.

and Catull. LXIV. 358.

Testis erit magnis virtutibus unda Scamandri,
Quæ passim rapido diffunditur Hellesponto.

76. (*Tenedum.*) See note on Ov. Amor. I. xv. 9. p. 266.

76. (*Eetionis opes.*) He means *Thebe* in Mysia, surnamed *Hypoplacia* from lying under the woody mountain of Placos. At the commencement of the Trojan war it was possessed by the Cilicians, whose king was Eetion the father of Andromache. It was taken and sacked by Achilles and never rebuilt. It is frequently mentioned by Homer. e.g. Il. I. 366. II. 691. VI. 397; 416.

77. (*Cyclades.*) The name given to the circular group of islands of which the holy Delos was considered the centre, The most important were, Naxos, Paros, Siphnos, Melos, Seriphos, Cythnos, Andros, Tenos, Myconus, Gyarus. To the two last the floating Delos was ultimately moored. See Virg. Æ. III. 73.

Lesbos is now called *Mitelin*, a corruption of *Mitylene* its ancient capital.

78. We have already had occasion, p. 212, to notice Carystus (*Castel Rosso*), situated at the southern extremity of Euboea (*Negropont*), and famed for its marbles. There was another Carystus in Laconia, far inland on the confines of Arcadia.

79. The *Mare Icarium*, if called after the son of Dædalus, would be that portion of the Cretan sea over which the ill-fated boy essayed to wing his flight towards Italy. The same name is given to a part of the Ægean off the coast of Ionia from the island of Icarus (*Nicaria*) near Samos.

81. *Pelopeides undæ* will here mean the sea which lies to the south of the Peloponesus between Creta (*Candia*) and Cythera (*Cerigo*), the passage as it were from the Mare Ægeum into the Mare Ionium.

83. (*Mare Trinacrium*) or *Mare Siculum*, Sicilia being called *Trinacria* from its three promontaries, and sometimes *Triquetra* from its triangular form. *Sicilia* and *Sicania* are names derived from the tribes of *Siceli* and *Sicani* by whom it was anciently occupied.

84. The haughty-hearted Cyclops, who forged the thunderbolts of

Jove, are mentioned by Hesiod (Theog. 140.) as the sons of Earth and Heaven, three in number, Brontes, Steropes and Arges. These seem originally to have been quite distinct from Polyphemus and his tribe of monsters in the Odyssey. But when Sicily became familiarly known to the Greeks, and was fixed upon as the scene of the adventures of Ulysses, the volcanoes of Ætna and the Lipari islands were soon converted, by the imagination of the poets, into the workshops of *Hephæstus*, while the one-eyed Cyclopes of Hesiod and Homer were confounded with each other and assigned to him as workmen. The names are derived from βροντή (thunder), στεροπή (lightning), ἄκμων (an anvil), ἀργής (bright flashing.)

86. (*Ausonia.*) See note p. 420.

87. *Ostia* in the plural because the river near its mouth divided itself into two streams and entered the sea by a double channel. Of these, the left or southern branch seems to have been preferred in ancient times, but it afterwards became filled up with sand and ceased to be navigable.[1] The celebrated harbour called the *Portus Augusti*, commenced by Julius Cæsar[2] and completed upon a most magnificent scale by the Emperor Claudius,[3] was upon the right branch, but must not be confounded with the *Portus Traiani* or *Centumcellæ* now *Civita Vecchia*, situated at some distance to the north on the Etrurian coast. The town of Ostia, said to have been founded by Ancus Martius, was three or four miles from the mouth of the river and the harbour.

87. (*Dividit.*) Simply "spreads itself out into the deep," "disperses its waters." The point where the river *divides* into two branches was at some little distance, and is mentioned at line 125.

90. (*Tusci fluminis.*) The Tiber whose sources are in Etruria, and which passes through or bounds that district during the whole of its course. See note p. 373.

92. The Vestal Virgins who tended the sacred fire of Vesta. See note p. 396.

96. (*Pressa carina,*) "deep laden." Compare Virg. G. I. 303.

Ceu pressæ cum iam portum tetigere carinæ.

101. This Claudia was probably the grand-daughter of Claudius Appius Cœcus who was consul for the second time, B. C. 296, in the great Etruscan and Samnite war, Liv. X. 18, 19, &c., and afterwards, when Censor, gave his name to the famous Appian Way.

[1] See Rutilius Itiner. I. 169, and the note of Wernsdorf. [2] Plutarch in Vita. [3] Sueton. Claud. XX. Dion. Cass. LX. 11. Plin. IX. 6. XXXVI. 15. Juv. S. XII. 75.

(*Clauso...ab alto.*) Liv. II. 16. "Seditio inter belli pacisque auctores orta in Sabinis aliquantum inde virium abstulit ad Romanos. namque Attus Clausus, cui postea Appio Claudio fuit Romæ nomen, cum pacis ipse auctor a turbatoribus belli premeretur, nec par factioni esset, ab Regillo, magna clientium comitatus manu, Romam transfugit. His civitas data agerque trans Anienem. vetus Claudia tribus, additis postea novis tribulibus, qui ex eo venirent agro, adpellata. Appius inter patres lectus haud ita multo post in principum dignationem pervenit." Compare Virg. Æn. VII. 706.

Ecce Sabinorum prisco de sanguine, magnum
Agmen agens Clausus, magnique ipse agminis instar,
Claudia nunc a quo diffunditur et tribus et gens
Per Latium, postquam in partem data Roma Sabinis.

Those who desire further information with regard to the history and services of this most illustrious family, may read the two first chapters of the life of Tiberius by Suetonius.

119. (*Pignora.*) *Pignus*, argumentum, signum quo comprobatur aliquid. (G.) *Re* "by the issue." You will give proof of the purity of my life by the event.

122. It appears from this line that the exploit of Claudia had been made the subject of some well known drama exhibited, doubtless, at the Megalesia.

124. (*Sonus.*) A shout.

125. See note on line 87.

133. (*Almo.*) The *Almo* (Acqua Santa) is a rivulet which rises near Rome at the head of a little valley called La Cafarella, and after a very short course "cursuque brevissimus Almo" (Ov. Met. XIV. 329.) passing near the ancient *Porta Capena* (Porta S. Sebastiano) falls into the Tiber. The *lotio* or washing of the goddess here described, was performed regularly every year by the Archigallus, and is the subject of frequent allusions in the poets. Thus Lucan in those interesting lines where he enumerates the various classes of priests who went forth to expiate the prodigies by which Rome was visited upon the breaking out of the Civil War,

Aruns incoluit desertæ mœnia Lucæ,
Fulminis edoctus motus, venasque calentes
Fibrarum, et monitus volitantis in aere pennæ.
* * * * * * *
Mox iubet et totam pavidis a civibus urbem
Ambiri, et festo purgantes mœnia lustro
Longa per extremos pomœria cingere fines
Pontifices, sacri quibus est permissa potestas.

Turba minor ritu sequitur succincta Gabino,
Vestalemque chorum ducit vittata sacerdos,
Troianam soli cui fas vidisse Minervam.
Tunc qui fata Deum secretaque carmina servant,
Et lotam parvo revocant Almone Cybellen:
Et doctus volucres augur servare sinistras.
Septemvirque epulis festis, Titiique sodales:
Et Salius, læto portans ancilia collo:
Attollensque apicem generoso vertice Flamen.
Dumque illi effusam longis amfractibus urbem
Circueunt, Aruns dispersos fulminis ignes
Colligit, et terræ moesto cum murmure condit,
Datque locis nomen sacris. I. 589.

Compare also Silius VIII. 364.

Quique immite nemus Triviæ, quique ostia Tusci
Amnis amant, tepidoque fovent Almone Cybeben.

and Martial. III. xlvii. 1,

Capena grandi porta qua pluit gutta
Phrygiæque matris Almo qua lavat ferrum.

(Lubricus Almo,) "smoothly gliding." So Ov. Amor. III vi. 81.

Supposuisse manus ad pectora lubricus amnis = Dicitur...

and also "lubrice Tibri," in Fast. VI. 238.

136. *(Dominam sacraque.)* The statue of Cybele and the sacred utensils.

138. *(Molles,)* "effeminate," as in line 7, "*molli cervice.*"

(Taurea terga.) The hides of bulls stretched upon drums.

141. *(Porta Capena.)* See note p. 379.

143. *(Perstitit.)* It will be seen, from the various readings, that the MSS. vary much here. If we retain *perstitit*, the meaning will be "Nasica did not remain the only founder of a temple to Cybele, Augustus claims a like honor." It will be seen by referring to the Introduction that the first temple was actually dedicated by M. Junius Brutus B.C. 181.

144. *(Augustus nunc est.)* We find from the Marmor Ancyranum that Augustus built a temple of Cybele on the Palatine,

ÆDEM MATRIS MAGNÆ IN PALATIO FECI.

Metellus. We know nothing of this event unless Ovid, supposing Cybele and Vesta to be the same, refers to the preservation of the Palladium, which forms the subject of the extract in p. 101.

OVID. FASTI. II. 83.

INTRODUCTION.

THE celebrated story of Arion is thus narrated by Herodotus:—

"This Periander, son of Cypselus, was, as we have said, tyrant of Corinth; and the Corinthians give an account, confirmed by the Lesbians, of a most extraordinary occurrence which fell under his notice. I mean the arrival of Arion, the Methymnian at Tænarus, borne by a dolphin. Arion was unrivalled in his time as a performer on the harp, and the first, so far as we know, who composed dithyrambics, and taught them at Corinth. This Arion having, as they relate, passed some time with Periander, sailed for Italy and Sicily, whence, when he had accumulated a large fortune, he wished to return to Corinth. At Tarentum he hired a Corinthian vessel, for he had not so much confidence in any people as in the Corinthians. But the crew, as soon as the vessel was well out at sea, formed the design of throwing him overboard that they might seize his treasure. As soon as he knew their purpose he had recourse to entreaties, offering them all his money if they would only spare his life; but the sailors, unmoved by his prayers, offered him no other alternative but that of killing himself, in which case they would bury him on shore, or of casting himself instantly into the sea. Reduced to this extremity, Arion asked that he might be permitted to clothe himself in his attire, and, standing on the quarter-deck, to sing, promising that when he had finished he would destroy himself. The sailors, pleased to hear the most celebrated performer of the age, retired to the lower deck: he then, putting on all his vestments, and taking his harp and standing upon the farthest part of the stern, performed the Orthian ode: the moment he concluded he threw himself, with all his rich vestments, into the sea. The crew continued

their course to Corinth, but Arion, as the story goes, was received on the back of a dolphin and carried to Tænarus, and, having gained the land, proceeded in the same vestments to Corinth, where he narrated what had happened. Periander not giving credit to this tale, held Arion in close custody, and meanwhile watched for the sailors. When they arrived at Corinth, calling them before him, he enquired whether they had anything to relate concerning Arion, to which they replied that they had left him well and prosperous at Tarentum in Italy. Just as they spoke Arion, clad in the very dress in which he had cast himself into the sea, appeared before them: they, confounded, could no longer deny their guilt. Such is the story related both by the Corinthians and the Lesbians: and there is at Tænarus a small brazen statue, dedicated by Arion, which represents a man seated on a dolphin."[1]

1...8. The effects of the music of Arion are the same as those usually attributed to the strains of Orpheus and Amphion. Compare Hor. C. I. xii. 5.

Aut in umbrosis Heliconis oris = Aut super Pindo, gelidove in Hæmo,
Unde vocalem temere insecutæ = Orphea silvæ
Arte materna rapidos morantem = Fluminum lapsus celeresque ventos,
Blandum et auritas fidibus canoris = Ducere quercus.

and Virg. G. IV. 510, (the whole passage is one of exquisite beauty.)

Mulcentem tigres et agentem carmine quercus.

4. (*Restitit.*) Stood still—stopped short in its flight.

5, 6. There is a remarkable coincidence of expression here with the inspired prophet Isaiah, XI. 6.

"The wolf also shall dwell with the lamb, and the leopard shall lie down with the kid, and the calf, and the young lion and the fatling together; and a little child shall lead them."

7. The owl was at enmity with the crow, because the latter was detested by the goddess of Wisdom on account of chattering and talebearing propensities. See note on "cornix invisa Minervæ," p. 258.

9. (*Cynthia.*) Artemis, so called from the mountain Cynthus (*Monte Cintio*) in Delos her native isle. Hence also Apollo is styled *Cynthius*.

Intonsum pueri dicite Cynthium. Hor. C. I. xxi. 2.

10. *Fraternis...modis.* The strains of her brother Apollo lord of

[1] Herod. I. 24. Taylor's Translation.

the lyre. *Modus* is properly *a measure—a measured sound—a musical sound.*

13. (*Ausonis ora.*) The country originally called *Ausonia* or *Opica*, for they are synonymous, was the district around Cales and Beneventum; but in later times the name was applied as widely as that of *Italia*.

14. (*Ita.*) In this manner—on board of ship.

19. (*Dubiam.*) The helm being abandoned by the steersman, the ship would no longer be holding a steady course.

21. (*Pavidus.*) Many editors consider this inappropriate, and would substitute *vacuus*, which is found in one MS. only. Both Herodotus and Aulus Gellius, however, expressly mention the terror of Arion.

23...26. Arion here assumes the attire which minstrels were wont to wear upon state occasions; thus Apollo, when he comes forth to contend with Pan, is thus described, Met. XI. 165.

> Ille caput flavum lauro Parnaside vinctus,
> Verrit humum Tyrio saturata murice palla,
> Distinctamque fidem gemmis, et dentibus Indis
> Sustinet a læva: tenuit manus altera plectrum.
> Artificis status ipse fuit ....

on which the words of Auct. ad Herenn. IV. 47, serve as a commentary.

"Uti citharædus quum prodierit, optime vestitus, palla inaurata indutus cum chlamyde purpurea, coloribus variis intexta, et cum corona aurea magnis fulgentibus gemmis illuminata, citharam tenens exornatissimam, auro et ebore distinctam, ipse præterea forma et specie sit, et statura apposita ad dignitatem." Compare also Tibull. II. v. 5....10. p. 24, and notes p. 193.

25. (*Tyrio...murice.*) The different species of shell-fish which yielded the principal ingredient in the purple dye, were found in greatest abundance on the coasts of Phœnicia, of Africa, and of Laconia, and hence the epithets, *Tyrius*, *Sidonius*, *Afer*, *Gætulus*, *Laconius*, *Oebalius*, &c. perpetually applied to this colour by the poets. See note p. 389.

(*Bis tinctam.*) A garment which had been twice dyed purple, and had therefore drunk as much of the precious liquor as the wool was capable of absorbing, was distinguished by the epithet *dibaphus*, (δίβαφος.) Thus Plin. H. N. IX. 39. "*Dibapha* tunc (i. e. in the age of Cicero) dicebatur quæ bis tincta esset, veluti magnifico impendio, qualiter nunc omnes pene commodiores purpuræ tinguntur." The Roman magistrates and chief priests wore a robe fringed with

purple (*toga prætexta*), and hence *dibaphus* is used by Cicero for a magistracy or priesthood. Thus Ep. Fam. II. 16. "Curtius noster dibaphum cogitat," i. e. is aiming at a magistracy; and again Ep. Att. II. 9. "Vatinii strumam sacerdotii διβάφῳ vestiant."

26. (*Suos...sonos.*) "Its own proper tones," such as it yields in the hands of a skilful artist.

27. (*Icta...pollice.*) The cords of the lyre were swept either with the fingers, or with a pointed instrument, made of ivory or metal, shaped like a finger, and called *plectrum* (πλῆκτρον) or *pecten*. Virg. Æ. VI. 645.

> Nec non Threicius longa cum veste sacerdos,
> Obloquitur numeris septem discrimina vocum,
> Iamque eadem digitis, iam pectine pulsat eburno.

Hor. C. II. xiii. 26.

> Et te sonantem plenius aureo=Alcæe, plectro ......

27...28. The order of construction is "Veluti olor traiectus canentia tempora dura penna cantat flebilibus numeris," where *canentia tempora* are the snowy temples, or head of the swan, *penna*, the arrow with which it is pierced.

28. (*Cantat olor.*) The strange notion universally current among the Greeks and Romans, that the swan poured forth melodious strains when in the agonies of death, seems to have arisen from the circumstance that the Egyptians used the figure of this bird as a hieroglyphic for a musical old man, Γέροντα μουσικὸν βουλόμενοι σημῆναι, κύκνον ζωγραφοῦσιν· οὗτος γὰρ ἥδιστον μέλος ᾄδει γηράσκων.[1] Hence it was accounted sacred to Apollo, and poets are figurativelv addressed as swans. Hor. C. IV. ii. 25.

> Multa Dircæum levat aura cycnum.

Cicero thus reports the expressions of Socrates on this subject,

"Itaque commemorat, ut cycni, qui non sine causa Apollini dicati sint, sed quod ab eo divinationem habere videantur, qua providentes quid in morte boni sit, cum cantu et voluptate moriantur, sic omnibus bonis et doctis esse faciendum." *Tuscul. Disp. I.* 30.

30. (*Spargitur*, &c.) Arion, by plunging suddenly into the sea, splashes up the water upon the ship.

34. (*Cantat.*) If we understand *carmen* after *cantat*, then *pretium* will be in apposition with *carmen*.

[1] So says Horapollo, II. 39. See Sir Thomas Browne upon Vulgar Errors, Book III. c. 27.

OVID. FASTI. II. 305.

INTRODUCTION.

The following pretty description belongs to one of numerous adventures of Hercules. The hero, after the completion of his twelve labours, became involved in a quarrel with Eurytus lord of Œchalia, whose son Iphitos he slew in a moment of phrenzy although the youth was at the time his guest. The rites necessary to wash away the stain of blood were performed, but the wrath of heaven was not yet appeased, for the most sacred ties had been violated, and the murderer was smitten with a sore disease. The Pythia announced that no release would be granted unless he were sold and remained in slavery three years. The sum of money received was to be given to Eurytus as the price of blood. Accordingly he was made over by Hermes to Omphale, daughter of Iardanus, queen of the Lydians.[1]

1. *Dominæ* is used here in the strict sense. Hercules was the slave of Omphale.

(*Iuvenis.*) It is well known that this term was applied to all who were in the vigour of manhood, to all who were fit for military service.

Tirynthius. See note p. 305.

2. *Faunus.* See introduction to Extract from Fasti. II. 267. p. 316. The Italian god, it will be observed, is here taking a ramble in Asia.

3. (*Montanaque numina, &c.*) "ye Nymphs of the hills." See note p. 368.

5. (*Odoratis, &c.*) "With her perfumed locks flowing over the shoulders."

6. (*Mœonis.*) "The Lydian queen." Mœonia was the original name of Lydia. See note on Ov. Amor. I. xv. 9.

[1] Apollodor. II. 6, 1. We have already stated that this fable probably arose from Hercules being confounded with the Lydian hero Sandon. See p. 302. Those who wish to see a discussion upon this topic may consult Muller's Dorians, Vol. I. p. 456. Engl. Trans. and his essay in the Rheinisches Museum. Vol. III. p. 22.

(*Aurato...sinu*) "With gold-embroidered robe." The *sinus* was properly the large plait or fold formed by the toga or palla across the breast, and on the skilful arrangement of this the graceful effect of the drapery chiefly depended.

7. (*Rapidos soles.*) The epithet *rapidus* is appropriately applied to a swift flashing flame, or the swift darting rays of the sun.

Aestuat ut clausis rapidus fornacibus ignis. Virg. G. IV. 63.

Ne tenues pluviæ rapidive potentia solis, &c. Ibid. I. 92.

Umbraculum will signify anything that affords shade, here it is a *parasol* and so Ov. A. A. II. 209.

Ipse tene distenta suis umbracula virgis.

In Tibull. II. v. 97. p. 27 it means a temporary tent, in Virg. Ecl. IX. 42, the shadowy umbrage of the vines

...........hic candida populus antro
Imminet et lentæ texunt umbracula vites.

and in Cicero *a school of philosophy*, an application of the term derived from the groves of Academe and other shady retreats where the Athenian sages were wont to discourse to their disciples. Thus De Legg. III. 6.

"Post a Theophrasto Phalereus ille Demetrius mirabiliter doctrinam et umbraculis eruditorum, otioque, non modo in solem atque pulverem, sed in ipsum discrimen aciemque produxit." and again, Brut. g. "e. Theophrasti doctissimi hominis umbraculis."

9. (*Tmoli vineta.*) Tmolus was the name of a lofty group of hills in the centre of Lydia, from which descend the head-waters of the Pactolus and the Caystrus. Its slopes were celebrated for the wine which they yielded, and hence the district is here termed *nemus Bacchi*. Compare Ov. Met. VI. 15.

Deseruere sui Nymphæ vineta Timoli.

and Virg. G. II. 97.

Sunt et Amineæ vites, firmissima vina,
Tmolius assurgit quibus, et rex ipse Phanæus.

The saffron also of this region was celebrated, Virg. G. I. 56

.........Nonne vides, croceos ut Tmolus odores,
India mittit ebur, molles sua tura Sabæi.

11. (*Laqueata.*) "Fretted." *Laquear* and *lacunar* are the two words employed to denote a *a fretted roof.* The former derived from *laqueus*, denotes tracery work in the form of knots or nooses; the latter from *lacus*, the ornamented hollows or cavities which still may be seen in the ceilings of some ancient buildings. Gothic architecture affords examples of every variety of both kinds of ornaments.

11. (*Laqueataque.*) Observe that *que* is here out of its proper place; a prose writer would have said "laqueata tophis pumiceque vivo." See note on Tibull. I, i. 51.

(*Tophis...pumice.*) The Romans gave the name of *tophus* (or *tofus*) to a rough coarse grained stone of volcanic origin, found in great quantities in the neighbourhood of Rome, and now called *tufo*. *Scaber* is the distinctive epithet applied by Virgil, to which Pliny adds *friabilis*. *Pumex* is another volcanic product, but of a much finer texture; it has always been extensively used in the arts for smoothing and polishing rough surfaces. In the poets both these words are equivalent to *native* or *living rock*. Thus in the exquisite lines of Juvenal on the marble decorated fountain of Egeria,

In vallem Egeriæ descendimus, et speluncas
Dissimiles veris, quanto præstantius esset
Numen aquæ, viridi si margine clauderet undas
Herba, nec ingenuum violarent marmora tophum. S. III. 17.

and Ov. Met. III. 175.

Cuius in extremo antrum est nemorale recessu,
Arte laboratum nulla, simulaverat artem,
Ingenio natura suo, nam pumice vivo,
Et levibus tophis nativum duxerat arcum.

12. (*Garrulus,*) "babbling." So Horace of the Bandusian fount,

Fies nobilium tu quoque fontium,=Me dicente cavis impositam ilicem
Saxis; unde loquaces=Lymphæ desiliunt tuæ.

15. (*Gætulo murice.*) See note p. 420.

17. (*Vincla relaxat.*) He bursts the strings by which the tunic was drawn tight at the wrist.

22. The order of the words is "Et tela minora condita in sua pharetra," the arrows are called *tela minora*, lesser weapons, in com-

parison with the heavy club; *sua pharetra* the quiver which belonged to them.

23. (*Sic.*) In this guise, Hercules attired in the robes of Omphale —Omphale equipped with the accoutrements of the hero.

OVID. FASTI. II. 193.

INTRODUCTION.

The best introduction to this extract, which contains the famous legend of the destruction of the Fabian clan, all, save one, will be the narrative of Livy. II. 48. 49.

" Sed Veiens hostis, assiduus magis, quam gravis, contumeliis sæpius, quam periculo, animos agitabat: quod nullo tempore negligi poterat, aut averti alio sinebat. Tum Fabia gens senatum adiit, consul pro gente loquitur: Assiduo magis, quam magno, præsidio, ut scitis, Patres conscripti, bellum Veiens eget, Vos alia bella curate: Fabios hostes Veientibus date. Auctores sumus, tutam ibi maiestatem Romani nominis fore. Nostrum id nobis velut familiare bellum, privato sumptu gerere in animo est. Respublica et milite illic et pecunia vacet. Gratiæ ingentes actæ. Consul e curia egressus, comitante Fabiorum agmine, qui in vestibulo curiæ, senatusconsultum exspectantes, steterant, domum rediit. Jussi armati postero die ad limen consulis adesse, domos inde discedunt.

Manat tota urbe rumor: Fabios ad cœlum laudibus ferunt. Familiam unam subisse civitatis onus: Veiens bellum in privatam curam, in privata arma versum. Si sint duæ roboris eiusdem in urbe gentes; deposcant, hæc Volscos sibi, illa Æquos: populo Romano tranquillam pacem agente, omnes finitimos subigi populos posse. Fabii postero die arma capiunt, quo iussi erant, conveniunt. Consul, paludatus egrediens, in vestibulo gentem omnem suam instructo agmine videt, acceptus in medium, signa ferri jubet. Nunquam exercitus neque minor numero, neque clarior fama et admiratione hominum, per urbem incessit. Sex et trecenti milites, omnes patricii, omnes unius gentis, quorum neminem ducem sperneret egregius quibuslibet temporibus senatus, ibant unius familiæ viribus Veienti populo pestem minitantes.

Sequebatur turba, propria alia cognatorum sodaliumque, nihil medium nec spem, nec curam, sed immensa omnia volventium animo; alia, publica, sollicitudine excitata, favore et admiratione stupens; 'ire fortes, ire felices' iubent, 'inceptis eventus pares reddere: consulatus inde ac 'triumphos, omnia præmia ab se, omnes honores sperare.' Prætereuntibus Capitolium arcemque et alia templa, quicquid Deorum oculis, quicquid animo occurrit, precantur, ut illud agmen faustum atque felix mittant, sospites brevi in patriam ad parentes restituant. Incassum missæ preces. Infelici via dextro Iano portæ Carmentalis profecti, ad Cremeram flumen perveniunt. is opportunus visus locus communiendo præsidio. L. Æmilius inde et C. Servilius consules facti. et, donec nihil aliud quam in populationibus res fuit, non ad præsidium modo tutandum Fabii satis erant, sed tota regione, qua Tuscus ager Romano adiacet, sua tuta omnia, infesta hostium, vagantes per utrumque finem, fecere. Intervallum deinde haud magnum populationibus fuit: dum et Veientes, accito ex Etruria exercitu, præsidium Cremeræ oppugnant: et Romanæ legiones, ab L. Æmilio consule adductæ, cominus cum Etruscis dimicant acie. quanquam vix dirigendi aciem spatium Veientibus fuit. adeo inter primam trepidationem, dum post signa ordines introeunt, subsidiaque locant, invecta subito ab latere Romana equitum ala, non pugnæ modo incipiendæ, sed consistendi, ademit locum. Ita, fusi retro ad saxa Rubra, (ibi castra habebant) pacem supplices petunt. cuius impetratæ, ab insita animis levitate, ante deductum Cremera Romanum præsidium, pœnituit.

Rursus cum Fabiis erat Veienti populo, sine ullo maioris belli apparatu, certamen: nec erant incursiones modo in agros, aut subiti impetus incursantium, sed aliquoties æquo campo collatisque signis certatum. gensque una populi Romani sæpe ex opulentissima, ut tum res erant, Etrusca civitate victoriam tulit. Id primo acerbum indignumque Veientibus visum. inde consilium ex re natum insidiis ferocem hostem captandi: gaudere etiam, multo successu Fabiis audaciam crescere. Itaque et pecora prædantibus aliquoties, velut casu incidissent, obviam acta: et agrestium fuga vasti relicti agri: et subsidia armatorum, ad arcendas populationes missa, sæpius simulato, quam vero, pavore refugerunt. Iamque Fabii adeo contempserant hostem, ut sua invicta arma neque loco neque tempore ullo crederent sustineri posse. hæc spes provexit, ut ad conspecta procul a Cremera magno campi intervallo pecora (quanquam rara hostium apparebant arma) decurrerent. et quum improvidi effuso cursu insidias circa ipsum iter locatas superassent, palatique passim vaga, ut fit pavore iniecto, raperent pecora: subito ex insidiis consurgitur, et adversi et undique hostes erant. Primo clamor circumlatus exterruit dein tela ab omni parte accidebant, coeuntibusque Etruscis, iam continenti agmine armatorum

septi, quo magis se hostis inferebat, cogebantur breviore spatio et ipsi orbem colligere. quæ res et paucitatem eorum insignem, et multitudinem Etruscorum, multiplicatis in arcto ordinibus, faciebat. Tum, omissa pugna, quam in omnes partes parem intenderant, in unum locum se omnes inclinant. eo nisi corporibus armisque, rupere cuneo viam. Duxit via in editum leniter collem. inde primo restitere. mox, ut respirandi superior locus spatium dedit, recipiendique a pavore tanto animum, pepulere etiam subeuntes: vincebatque auxilio loci paucitas, ni iugo circummissus Veiens in verticem collis evasisset. ita superior rursus hostis factus. Fabii cæsi ad unum omnes, præsidiumque expugnatum. trecentos sex periisse satis convenit: unum prope puberem ætate relictum, stirpem genti Fabiæ, dubiisque rebus populi Romani sæpe domi bellique vel maximum futurum auxilium."

1. (*Idibus.*) On the Ides of February the festival of Faunus was celebrated. See Introduction to extract from Fast. II. 267. p. 316.

2. (*Insula).* The *Insula Tiberina*, which was situated near the point where the Capitoline hill abuts upon the river, is said not to have existed until after the expulsion of the Tarquins, and to have been formed in the following manner. Liv. II. 5.

"Ager Tarquiniorum, qui inter urbem ac Tiberim fuit, consecratus Marti Martius deinde Campus fuit. Forte ibi tum seges farris dicitur fuisse matura messi, quem campi fructum quia religiosum erat consumere, desectam cum stramento segetem magna vis hominum simul immissa corbibus fudere in Tiberim tenui fluentem aqua, ut mediis caloribus solet. ita in vadis hæsitantis frumenti acervos sedisse illitos limo. insulam inde paulatim, et aliis, quæ fert temere flumen, eodem invectis, factam. postea credo additas moles, manuque adiutum, ut tam eminens area firmaque templis quoque ac porticibus sustinendis esset."

This island contained temples of Faunus, Æsculapius, and Jupiter, the shrines of the two last being contiguous, thus Ov. Fast. I. 291.

Accepit Phœbo Nymphaque Coronide natum
  Insula, dividua quam premit amnis aqua.
Iupiter in parte est. Cepit locus unus utrumque:
  Iunctaque sunt magno templa nepotis avo.

Jupiter was the father of Phœbus, and therefore grandfather of Æsculapius.

3. (*Veientibus arvis.*) The real position of the great, populous, and wealthy city of Veii, so long the rival and deadly foe of Rome, has been ascertained within the last few years only. The researches of Sir William Gell have fixed the site beyond a doubt, although nothing remains to glad the eye of the antiquary, except a few crumbling

fragments of walls and some sepulchres hewn in the rock. It stood upon a platform, surrounded on every side by deep hollows or ravines in the immediate vicinity of a spot now known as the *Isola Farnese*, at a distance of little more than ten miles to the North of Rome. It was nearly encompassed by two streams, now the *Fosso dei due Fossi*, and the *Fosso di Formello*, which united below the citadel, and formed the Cremera. Dionysius says that Veii, in the days of its prosperity, was equal in extent to Athens—the actual circumference of the walls must have been upwards of five miles. After its capture by the Romans it speedily sunk into obscurity, and although colonies were planted there by Julius Cæsar and Tiberius, it seems never to have revived. Propertius represents the place as completely desolate even in his time, although the following lines must have been written at the period when the attempt was making to repeople the deserted walls.

> Et Veii veteres et vos tum regna fuistis,
>   Et vestro posita est aurea sella foro.
> Nunc inter muros pastoris buccina lenti
>   Cantat, et in vestris ossibus arva metunt. IV. x. 27.

3. (*Hæc fuit illa dies.*) This is directly contradicted by Livy, who says that the destruction of the Fabii took place on the same day of the year with the defeat of the Romans by the Gauls on the Allia, the 18th of August. Liv. VI. 1.

Tum de diebus religiosis agitari cœptum, diemque ante diem XV. Kalendas Sextiles, duplici clade insignem, quo die ad Cremeram Fabii cæsi, quo deinde ad Alliam cum exitio urbis fœde pugnatum, a posteriore clade Alliensem appellarunt, insignemque rei nulli publice privatimque agendæ fecerunt.

6. (*Gentiles manus.*) The hands of the clansmen. Those belonging to the same *gens*, were distinguished by the epithet *gentiles*.

(*Arma professa.*) Quæ se promiserant sumturas.

9. (*Carmentis*, &c.) "The nearest way is through the right Janus of the Carmental gate." The meaning of these words seems to be this. Many of the ancient gates consisted of three archways, a large one in the middle, and a smaller one on each side.[1] But every archway open at both ends, every "pervia transitio," was called a *Janus*;[2] hence in a gate such as we have described, the smaller archways would be called respectively *Dexter Janus* and *Sinister Janus*. Except upon extraordinary occasions, the middle archway, for the sake of security, would be kept closed, and those who went in and out, would pass through the wickets on the right and left. We shall illustrate this line still

[1] As we see in the triumphal arches of Severus and Constantine. [2] See p. 289.

further, if we suppose that the same rule obtained in ancient times which is observed on bridges and in narrow streets in many parts of the continent, viz. that each person shall *keep to his right hand*, which separates the passengers going in opposite directions into two distinct streams, which never collide. Hence those who went out of a town, would, as a matter of course, take the Janus on their right; the contrary must have been the practice at the Carmental gate, and Ovid here gives an explanation of the anomaly.

13. (*Cremeram.*) The Cremera (*La Volca*), now called in the earlier part of its course the *Fosso di Formello*, is formed by a rivulet issuing from the Lacus Sabatinus (*Lago di Baccano*), and some streamlets in the immediate vicinity; it receives, as we have seen above, a small tributary under the citadel of Veii, and after a short course falls into the Tiber, immediately opposite to *Castel Guibileo*, the ancient Fidenæ. In summer it is a small brook.

16. (*Tyrrhenum.*) It must be remembered that Veii was an Etrurian city.

23. (*Campus*, &c.) Ovid here paints from fancy, for there is no plain bounded by hills in the immediate neighbourhood of Veii. The whole of the Roman Campagna, however, is full of deep hollows, admirably calculated to conceal an ambushed foe.

25. (*Rara.*) Scattered up and down. See notes p. 278, and p. 369.

31. (*Discursibus.*) See note p. 323.

34. (*Simplex.*) "Free from guile," "unsuspicious."

39. (*Silvis...Laurentibus.*) See note on Tibull. II. v. 41. p. 204. The swampy thickets on the Latian coast still abound with wild boars.

43...48. Without entering into any critical discussion with regard to the truth or falsehood of the legend of the Fabii, it will be seen at a single glance that the representation of Ovid is improbable. If three hundred fighting men of the Fabian clan had marched out of Rome, as described by the poet, they must have left behind them double that number of old men and boys, without reckoning the females at all. The narrative of Livy is not open to the same objection, for we are told that the Fabii erected a fort upon the Cremera a considerable period before the fatal event, and to this their wives and children might have been conveyed; but Dionysius is still more cautious, for he expressly states that they settled upon the Cremera accompanied by their wives and a train of clients (IX. 15,) to which we may add the testimony of Aulus Gellius, "Sex et trecenti Fabii cum familiis suis circumventi perierunt."

45. (*Herculeæ...gentis.*) The Fabii claimed descent from Hercules and a daughter of Evander.

49. (*Maxime.*) Quintus Fabius Maximus who was chosen dictator

B.C. 217, immediately after the battle of the Trasimene Lake, and for a time checked the progress of Hannibal by his wise policy, which consisted in perpetually harassing the enemy and cutting off his supplies, while, at the same time, he carefully avoided a general engagement. From his attachment to these tactics he received the appellation of *Cunctator*.

FASTI. I. 587.

INTRODUCTION.

THE more noble among the Romans had usually three names.

The *Prænomen*, which stood first, marked the individual.

The *Nomen*, which followed, marked the *Gens* or clan.

The *Cognomen*, which came third, marked the *Familia* or family.

Thus the name *Publius Cornelius Scipio* indicated that the person so called belonged to the *Gens Cornelia*, to the *Familia* of the Scipios one of the branches of that gens, and that individually he was known as *Publius*. Sometimes a fourth name was added, arising from the subdivision of families, as in the case of *Publius Cornelius Lentulus Spinther*.

When an adoption took place the young man received the name of his new father, to which was appended a gentile adjective to point out his original clan. Thus when the son of Lucius Æmilius Paullus was adopted by the son of the elder Scipio, he was styled *Publius Cornelius Scipio Æmilianus*, and in like manner when C. Octavius was adopted by Julius Cæsar, he became *Caius Iulius Cæsar Octavianus*.

Occasionally an individual received an epithet as a mark of honour, which was appended to his own name, but was not transmitted to his posterity. Such appellations were usually the reward of military achievements, and in that case bore reference to the country where the exploit was performed. In this manner Publius Cornelius Scipio, who vanquished Hannibal at Zama and brought the second Punic war to a happy termination, became *Publius Cornelius Scipio Africanus;* and the same title was again bestowed on his grandson by adoption who destroyed Carthage, to which *Numantinus* was afterwards added upon the

capture of Numantia in Spain. Hence this celebrated personage would write himself down, *Publius Cornelius Scipio Æmilianus Africanus Numantinus.* An epithet, such as we have been describing, was properly called *Agnomen,* although sometimes included under the general term *Cognomen.*

In the present extract the poet passes rapidly in review the most remarkable characters in Roman history who had been distinguished by Agnomina in order to prove that they were as much inferior in glory to Octavianus as their appellations were more humble than the title of *Augustus.*

1. (*Idibus.*) On the ides of January. This extract is from the first book of the Fasti.

2. (*Semimaris...ovis.*) A *vervex* or wether-sheep.

3. (*Libat.*) See note on Tibull. I. 1. 14. p. 132.

4. (*Reddita...omnis provincia.*) Liv. Epit. CXXXIV, "Cæsar, rebus compositis et omnibus provinciis in certam formam redactis, Augustus quoque cognominatus est."

All historians agree that the title of *Augustus* was bestowed on Octavianus in the year B.C. 27, upon the motion of Lucius Munatius Plancus, but there are variations with regard to the precise day. Ovid here fixes upon the fifteenth of January, the Fasti Verriani on the sixteenth, and Censorinus on the seventeenth. These may be easily reconciled by supposing that the proposal was made upon the first of these days, but that all the formalities were not completed until the last.

4. (*Tuus...avus.*) Ovid is addressing Germanicus. See note on Fasti. I. i. 10. p. 282.

5. (*Generosa atria.*) Noble—high-born halls.

(*Ceras.*) In allusion to the waxen figures of those who had enjoyed a curule office, which were treasured by their descendants and ranged, with the names attached, in wooden cases round the walls of the *Atrium,* the principal apartment of a Roman mansion.

6. (*Contigĕrunt.*) See Elements of Latin Prosody, p. 105.

7. (*Africa.*) This may refer either to Publius Cornelius Scipio Africanus the elder, who overthrew Hannibal at Zama, B.C. 202, and thus terminated the second Punic War, or to his grandson by adoption Publius Cornelius Scipio Africanus who captured and destroyed Carthage, B.C. 146.

(*Isauras.*) Publius Servilius Vatia Isauricus, who was consul B.C. 79 and in B.C. 77, was sent against the pirates of Cilicia. He reduced the Isauri, a mountain tribe who dwelt in the fastnesses of Taurus between Cilicia and Lycaonia, and, on his return to Rome, was honoured with a triumph and the title of *Isauricus.*

8. *(Cretum.)* Q. Cæcilius Metellus Creticus was consul B.C. 69, and the following year ravaged Crete with fire and sword, it being suspected that the Cretans were disposed to favour Mithridates.

9. *(Numidæ.)* Q. Cæcilius Metellus Numidicus was consul B.C. 109, and prosecuted the war against Jugurtha during that and the following year. In B.C. 107 he was superseded by Marius, to whom fell the glory of carrying Jugurtha captive to Rome, B.C. 106.

9. *(Messana.)* No Roman general ever received the title *Messanicus* but the person alluded to here in Appius Claudius Caudex, who was consul B.C. 264, and began the first Punic war by marching to the relief of the Mamertines of Messana, who were besieged by Hiero and the Carthaginians.

10. *(Numantina.)* The younger Scipio Africanus who, as we observed in the Introduction, received the additional title of Numantinus upon the reduction of Numantia, B.C. 133.

11. *(Drusus Claudius Nero,)* brother of the Emperor Tiberius, (see p. 281,) who was killed, B.C. 9, by a fall from his horse, in Germany, having previously received the title *Germanicus* on account of his victories in that country. The poem entitled *Consolatio ad Liviam*, addressed to the mother of Drusus upon his death, has been attributed to Ovid. See p. 44.

15. *(Ex uno quidam, &c.)* "Certain persons have acquired renown by vanquishing a single adversary."

(Torquis ademtæ.) The cognomen of *Torquatus*, which belonged to one of the families of the *Gens Manlia*, is said to have been thus acquired. Twenty eight years after the capture of Rome by the Gauls an army of these barbarians advanced as far as the third milestone from the city and encamped on the right bank of the Anio. T. Quinctius Pennus, who had been chosen dictator, went forth with a great host to meet the enemy. The rest of the narrative must be given in the picturesque language of Livy, (VII. 9. 10.)

Eo certe anno Galli ad tertium lapidem Salaria via trans pontem Anienis castra habuere. dictator cum tumultus Gallici causa iustitium edixisset, omnes iuniores sacramento adegit, ingentique exercitu ab urbe profectus in citeriore ripa Anienis castra posuit. pons in medio erat, neutris eum rumpentibus, ne timoris indicium esset. prælia de occupando ponte crebra erant; nec qui potirentur, incertis viribus satis discerni poterat. tum eximia corporis magnitudine in vacuum pontem Gallus processit, et quantum maxima voce potuit, "quem nunc" inquit "Roma virum fortissimum habet, procedat, agedum, ad pugnam, ut noster duorum eventus ostendat utra gens bello sit melior" diu inter primores iuvenum Romanorum silentium fuit, cum et abnuere certamen vererentur et præcipuam sortem periculi petere nollent. tum T.

Manlius L. filius, qui patrem a vexatione tribunicia vindicaverat, ex statione ad dictatorem pergit. "iniussu tuo" inquit, "imperator, extra ordinem nunquam pugnaverim, non si certam victoriam videam. si tu permittis, volo ego illi belluæ ostendere, quando adeo ferox præsultat hostium signis, me ex ea familia ortum quæ Gallorum agmen ex rupe Tarpeia deiecit." tum dictator "macte virtute" inquit "ac pietate in patrem patriamque, T. Manli, esto. perge, et nomen Romanum invictum iuvantibus diis præsta." armant inde iuvenem æquales. pedestre scutum capit, Hispano cingitur gladio, ad propiorem habili pugnam. armatum adornatumque adversus Gallum stolide lætum et (quoniam id quoque memoria dignum antiquis visum est) linguam etiam ab irrisu exserentem producunt. recipiunt inde se ad stationem, et duo in medio armati, spectaculi magis more quam lege belli, destituuntur, nequaquam visu ac specie æstimantibus pares, corpus alteri magnitudine eximium, versicolori vesti pictisque et auro cælatis refulgens armis, media in altero militaris statura, modicaque in armis habilibus magis quam decoris species. non cantus, non exsultatio armorumque agitatio vana sed pectus animorum iræque tacitæ plenum omnem ferociam in discrimen ipsum certaminis distulerat. ubi constitere inter duas acies, tot circa mortalium animis spe metuque pendentibus, Gallus velut moles superne imminens, proiecto læva scuto, in advenientis arma hostis vanum cæsim cum ingenti sonitu ensem deiecit. Romanus mucrone subrecto, cum scuto scutum imum perculisset, totoque corpore interior periculo vulneris factus insinuasset se inter corpus armaque, uno alteroque subinde ictu ventrem atque inguina hausit, et in spatium ingens ruentem porrexit hostem. iacentis inde corpus ab omni alia vexatione intactum uno torque spoliavit; quem respersum cruore collo circumdedit suo. defixerat pavor cum admiratione Gallos. Romani alacres ab statione obviam militi progressi, gratulantes, laudantesque ad dictatorem perducunt. inter carminum prope modum incondita quædam militanter ioculantes Torquati cognomen auditum celebratum deinde posteris etiam familiæque honori fuit. dictator coronam auream addidit donum, mirisque pro concione eam pugnam laudibus tulit.

16. (*Corvi auxiliaris.*) A similar tale was attached to the cognomen *Corvinus*, which belonged to one of the families of the *Gens Valeria*. Thirteen years after the event described in the last note, a band of Gauls made their way into the Pomptine territory. Camillus, at that time consul, determined not to give them battle but to starve them out by preventing them from plundering. A stationary camp was therefore pitched in their vicinity to watch their movements.

Ubi cum stationibus quieti tempus tererent, Gallus processit magnitudine atque armis insignis; quatiensque scutum hasta cum silentium fecisset, provocat per interpretem unum ex Romanis, qui secum ferro

decernat. M. erat Valerius tribunus militum adolescens, qui haud indigniorem eo decore se quam T. Manlium ratus, prius sciscitatus consulis voluntatem, in medium armatus processit. minus insigne certamen humanum numine interposito deorum factum. namque conserenti iam manum Romano corvus repente in galea consedit, in hostem versus. quod primo ut augurium cœlo missum lætus accepit tribunus, precatus deinde, si divus, si diva esset qui sibi præpetem misisset, volens propitius adesset, dictu mirabile, tenuit non solum ales captam semel sedem, sed quotiescunque certamen initum est, levans se alis os oculosque hostis rostro et unguibus appetiit, donec territum prodigii talis visu, oculisque simul ac mente turbatum Valerius obtruncat. corvus e conspectu elatus orientem petit.

17. (*Magne.*) Pompey, upon his return to Rome after the destruction of the Marian party in Sicily and Africa, was saluted by Sylla with this title. Although only a knight and a private individual, never having held any of the great offices of state, he was allowed a triumph, being the first Roman to whom such a distinction had been granted in like circumstances.

18. (*Qui te vicit.*) Julius Cæsar at the battle of Pharsalia, B.C. 4?

20. (*Meritis Maxima dicta.*) Compare Liv. IX. 46. (B.C. 304.) "Q. Fabius et P. Decius censores facti, et Fabius simul concordiæ causa, simul ne humillimorum in manu comitia essent, omnem forensem turbam excretam in quatuor tribus coniecit, urbanasque eas appellavit. adeoque eam rem acceptam gratis animis ferunt, ut Maximi cognomen, quod tot victoriis non pepererat, hac ordinum temperatione pareret."

17. 18. 20. Observe the play upon the words *magne*, *maior*, *maximus*, in these three lines.

22. (*Hic.*) Augustus.

23...27. A dissertation on the meaning and derivation of the word *augustus*, which he deduces from *augeo*. Compare Suet. Octav. VII. "Postea *Cæsaris* et deinde *Augusti* cognomen assumsit: alterum testamento maioris avunculi; alterum Munatii Planci sententia: quum, quibusdam censentibus, *Romulum* appellari oportere, quasi et ipsum conditorem urbis, prævaluisset, ut *Augustus* potius vocaretur, non tantum novo, sed etiam ampliore cognomine. [quod loca quoque religiosa, et in quibus augurato quid consecratur, *augusta* dicantur, ab auctu, vel ab avium gestu, gustuve, sicut etiam Ennius docet, scribens:

Augusto augurio postquam inclyta condita Roma est.][1]

[1] The words within brackets are considered by all good editors to be an interpolation.

So also Dion Cassius LIII. 16. πάντα γὰρ τὰ ἐντιμότατα καὶ τὰ ἱερώτατα ἄυγουστα προσαγορεύεται.

25. (*Huius et, &c.,*) i. e. the word *augurium* is derived from the same root with *augustus*—both being derived from *augeo*. This etymology of *augurium*, however, is by no means satisfactory.

29. (*Cognominis heres.*) Tiberius.

OVID. TRIST. I. iii.

Ovid having received from the Emperor an order to quite the city and take up his residence at Tomi, on the shores of the Euxine, depicts in this poem the misery he endured in tearing himself from Rome. With regard to this banishment and the causes, see Life of Ovid, p. 37.

5. (*Lux aderat.*) Three MSS. have *nox aderat*, which is unnecessary. It appears from the whole of this elegy, that Ovid set out from Rome at day-break, (see particularly lines 71, 72,) and he would appear to be describing, although not in regular order, the events which took place during the last day spent by him in the city and during the night, towards the close of which he actually commenced his journey.

6. (*Finibus extremæ Ausoniæ,*) i.e. *extremis finibus Ausoniæ*. With regard to *Ausonia*, see note p. 420.

14. (*Convaluere,*) "recovered their vigour."

16. (*Qui modo, &c.*) "Who from many were now reduced to one or two." Compare Trist.

> Vix duo tresve mihi de tot superestis, amici,
> Cetera fortunæ, non mea turba fuit,

and Ep. ex P. II. iii. 29, addressed to Maximus.

> Cumque alii nolint etiam me nosse fateri,
> Vix duo proiecto tresve tulistis opem;
> Quorum tu princeps ......

18. (*Indignas...genas.*) "Her cheeks which deserved not to be disfigured with marks of woe."

19. *Procul*, at a distance; *diversa*, in an opposite direction from that in which I was about to journey.

26. (*Hæc facies*, &c.) Compare Cic. in Verr. Act. II. Lib. iv. 23. "Quem concursum in oppido factum putatis? quem clamorem? quem porro fletum mulierum? qui viderent, equum Troianum introductum urbem captam esse dicerent."

29. (*Ab hac*,) i. e. Postquam hanc aspexi. The variations in the MSS. probably arose from the expression not being understood.

30. (*Lari.*) "To my home." See note on Lares, p. 135.

37. (*Cœlesti viro.*) Augustus. *Error.* See Life of Ovid. p. 37.

44. The extinction of the fire in the Atrium always indicated the desertion of a dwelling.

45. (*Adversos*,) will signify "the Penates, whose statues stood in front of her as she knelt before the hearth." Heinsius conjectured *aversos* "turned away in wrath," which is supported by Hor. C. III. xxiii. 19.

Mollivit aversos Penates=Farre pio, et saliente mica.

48. (*Axe.*) Observe the different modifications in the meaning of the word *axis*.

1. *The axle of a wheel*, and hence, by synecdoche, *a car* or *chariot*.
2. *The imaginary axle on which the universe appears to revolve.*
3. The extremity of this axle, *the poles*, and especially *the north pole*.
4. Any quarter of the heavens, *the heavens* in general, *the canopy of heaven*, *the open air*. 5. *A climate* or *region*.

1. Post valido nitens sub pondere faginus axis
Instrepat, et iunctos temo trahat æreus orbes. *Virg. G. III.* 172.

Quod sit avus, radiis frontem vallatus acutis,
Purpureo tepidum qui movet axe diem. *Ov. Her. IV.* 159.

2. Sive enim ipse mundus deus est, quid potest esse minus quietum, quam nullo puncto temporis intermisso versari circum axem cœli admirabili celeritate? *Cic. N. D. I.* 20.

Ter sine perpetuo cœlum versetur in axe. *Ov. Fast. IV.* 179.

3. Te geminum Titan procedere vidit in axem. *Lucan. VII.* 422.

Quin etiam cœli regionem in cortice signant
Ut, quo quæque modo steterit, qua parte calores

Austrinos tulerit, quæ terga obverterit axi,
Restituant .... *Virg. G. II.* 269.

4. Axe sub Hesperio sunt pascua Solis equorum. *Ov. Met. IV.* 214.

.... Iacet extra sidera tellus,
Extra anni solisque vias, ubi cœlifer Atlas
Axem humero torquet stellis ardentibus aptum. *Virg. Æ. VI.* 796.

Progenies magnum cœli ventura sub axem. *Virg. Æ. VI.* 791.

Ædibus in mediis nudoque sub ætheris axe
Ingens ara fuit, iuxtaque veterrima laurus. *Virg. Æ. II.* 512.

5. Æthiopidem (*sc.* herbam) ab exusto sideribus axe. *Plin. H. N. XXVII.* 1.

So also *polus* is used to denote *the whole heavens*,

Postera iamque dies primo surgebat Eoo,
Humentemque Aurora polo dimoverat umbram. *Virg. Æ. III.* 588.

.... et polo
Deripere Lunam vocibus possum meis. *Hor. Epod. XVII.* 77.

48. (*Parrhasis Arctos.*) The Arcadian Bear. *Parrhasis* is the feminine Græco-poetic form of the adjective *Parrhasius*, which, as we have already seen,[1] is equivalent to *Arcadian.*

The brilliant constellation known to us as the *Great Bear*, which never sets in Europæan latitudes, was named by the early Greeks *The Wain* (Ἅμαξα), or *the Bear* (Ἄρκτος); by the Latins *Plaustrum*, or *Septem Triones*, (i. e. Seven Oxen.)

Among the objects represented by the skill of Hephæstus on the shield of Achilles, we find the stars which had chiefly attracted observation at that early period,

Πληϊάδας θ' Ὑάδας τε τό τε σθένος Ὠρίωνος,
Ἄρκτον θ' ἣν καὶ Ἅμαξαν ἐπίκλησιν καλέουσιν
ἥ τ' αὐτοῦ στρέφεται, καί τ' Ὠρίωνα δοκεύει
οἴη δ' ἄμμορός ἐστι λοετρῶν Ὠκεανοῖο.
Pleiads, and Hyads, and Orion's might,
And the she Bear, whom they the Wain too call,

[1] Note p. 296.

Who turning ever treads the self-same round
Watching Orion, and alone of all
Partakes not in the baths of Ocean's stream.

We may remark that the two characteristics of the Bear are here noted—it never sets and appears to turn round a fixed point in the heavens. From the last circumstance the name of *Helice* (Ἑλίκη) was bestowed on the group, in addition to the other appellations.

In after times it was associated with the legend of Callisto, daughter of Lycaon, king of Arcadia. This damsel attached herself to the train of Artemis, but was deceived and betrayed by Zeus, upon which Hera in wrath transformed her into a bear. After wandering for many years in this shape, she was encountered and well nigh slain by her son Arcas, but Zeus arrested the arrow as it was quitting the bow, and to recompense his mistress for her sufferings, planted her as a constellation in the heavens.[1] Arcas became *Arctophylax* or *Bootes*, his dog *The Lesser Bear.* Hera still burning with jealousy, begged as a boon from Tethys, that her rival might never be permitted to cool herself in the waters of the deep. Thus Ov. Fast. II. 187.

Hanc puer ignarus iaculo fixisset acuto;
  Ni foret in superas raptus uterque domus.
Signa propinqua micant. Prior est quam dicimus Arcton:
  Arctophylax formam terga sequentis habet.
Sævit adhuc, canamque rogat Saturnia Tethyn
  Mænaliam tactis ne lavet Arcton aquis,

and again Met. II. 508.

Gurgite cœruleo septem prohibete triones.

The address of Ceres, when in search of her lost daughter, refers to the same phenomenon.

Parrhasides stellæ, namque omnia nosse potestis,
  Æquoreas nunquam quum subeatis aquas,
Persephonem miseræ natam monstrate parenti:
  Dixerat. Huic Helice talia verba refert.

The *Lesser Bear* was also termed *Cynosura* (κυνὸς οὐρά), or *Dog's tail.* The Grecian mariners steered their course by the Greater Bear, while the Phœnicians, as might have been expected from their superior

[1] There were several different accounts of the parentage of Callisto, as may be seen from Apollod. III. 8, 2. According to Apollodorus she was changed into a bear by Zeus, and shot by Artemis. The common version of the story is given by Ov. Met. II. 401. seqq. Fast. II. 155. seqq. Apollodorus says nothing about Arcas being turned into a constellation.

skill in navigation, chose Cynosura as their guide, and probably the Pole-star itself. Thus Ovid, when expatiating on the ignorance of astronomy which prevailed in the age of Romulus, exclaims, Fast. III. 105.

Quis tunc aut Hyadas, aut Pleiadas Atlanteas
  Senserat, aut geminos esse sub axe polos?
Esse duas Arctos; quarum Cynosura petatur
  Sidoniis, Helicen Graia carina notet?

and Hygin. Poet. Astron. II. 2. "Omnes qui Peloponesum incolunt, priore utuntur Arcto: Phœnices autem, quam a suo inventore acceperunt, observant Cynosuram, et hanc studiosius perspiciendo diligentius navigare existimantur."

From what has been said above the various epithets and periphrases employed to denote these personages will be readily understood, such are, *Virgo Tegeæa*, *Virgo Nonacrina*, *Periura Lycaoni*, *Mænalis Ursa*, *Lycaoniam Arcton*, *Custos Ursæ*, *Custos Erymanthidos Ursæ*, *Parrhasiæ gelido virginis axe premor*, &c.

54. (*Horam...quæ foret apta.*) It is well known that in many parts of the east to this day no one will set out upon a journey, nor commence any important undertaking until "a lucky hour" has been fixed upon by an astrologer.

55. (*Ter limen tetigi.*) See note on Ov. Her. XIII. 88. p. 241.

60. (*Pignora,*) pledges, pledges of love, hence children, and hence relations and friends in general. Thus Plin. Ep. I. 12. "Corellium... habentem...filiam, uxorem, nepotem, sorores, interque tot pignora, veros amicos."

61. (*Scythia.*) "The name of Scythians is quite as vague in ancient geography, as those of Tartars and Monguls are at present. We sometimes find the name applied to a particular people, and sometimes to all the nomad tribes who were settled throughout that immense tract of country extending from the north of the Black and Caspian seas, into the heart of Asia. The same uncertainty prevails in the use of a name for the country, the term Scythia being sometimes applied to the region inhabited by Scythians properly so called, and sometimes employed as an indefinite appellation for the modern Mongolia and Tartary. The settlements assigned to the Scythians proper by Herodotus, extend from the Danube to the Tanais, or Don, around which several other tribes had their residence. The boundaries are on the south, the coast of the Black Sea, from the mouth of the Danube to the Palus Mæotis; on the east, the Persian Gulf and the Don or Tanais, to its rise out of the lake Ivan; on the north, a

line drawn from this lake to that out of which the Tyrus (or Danaster) flows, lastly the western boundary was a line from thence to the Danube. Thus the figure of Scythia is that of an irregular oblong, which Herodotus ascribes to it."[1]

66. (*Thesea...fide.*) The friendship of Theseus and Pirithous like that of Orestes and Pylades, (see p. 256,) was proverbial. Compare Hor. C. IV. vii. 27.

> Nec Lethæa valet Theseus abrumpere caro
> Vincula Pirithoo.

With regard to Pirithous and his punishment in the infernal regions, See Hor. C. III. iv. 80. Virgil Æ. VI. 601 and 617. Also Hom. Odyss. XI. 650. Apollod. II. 5, 12, and note of Heyne.

75. 76. It will be seen from the various readings that the best MSS. agree in presenting this couplet under the form given in the text. As it stands it is perfectly unintelligible.

Three MSS. have *Mettius* instead of *Priamus*, seven others have *equos*, taking these for his guides, Heinsius thus remodelled the lines,

> Sic doluit Mettus, tunc cum in contraria versos
> Ultores habuit proditionis equos.

according to which emendation Ovid will here allude to the punishment inflicted by Tullus Hostilius on Mettius Fufetius, Dictator of Alba, on account of his treachery towards the Romans in a battle with the Fidenates, as recorded by Livy. I. 27, 28. After the enemy had been routed,

Tum Tullus, "Metti Fufeti" inquit "si ipse discere posses fidem ac fœdera servare, vivo tibi ea disciplina a me adhibita esset. nunc quoniam tuum insanabile ingenium est, at tu tuo supplicio doce humanum genus ea sancta credere quæ a te violata sunt. ut igitur paullo ante animum inter Fidenatem Romanamque rem ancipitem gessisti, ita iam corpus passim distrahendum dabis." Exinde duabus admotis quadrigis, in currus earum distentum illigat Mettium; deinde in diversum iter equi concitati, lacerum in utroque curru corpus, qua inhæserant vinculis membra, portantes. avertere omnes a tanta fœditate spectaculi oculos. primum ultimumque illud supplicium apud Romanos exempli parum memoris legum humanarum fuit. in aliis gloriare licet nulli gentium mitiores placuisse poenas.

86. (*Pietas,*) "dutiful affection." This word signifies properly

[1] Heeren's Historical Remarks, Vol. II. p. 253. English Transl.

reverence and affection entertained towards a superior. Hence the epithet *pius* so frequently bestowed upon Æneas, in consequence of his devotion to his father. Here it denotes the love and duty of a wife to her husband.

88. (*Dedit...manus.*) "Submitted," a figurative expression taken from captives, who in token of submission, held out their hands to be fettered.

89. (*Ferri.*) *Ferre* and *efferre* are the technical words employed in reference to bearing forth bodies on the bier for interment.

OVID. TRISTIA. III. x.

INTRODUCTION.

The subject of this elegy is sufficiently explained by the title.

The town to which Ovid was banished, called by himself[1] and Strabo *Tomis* (Τόμις),[2] by Pliny, Ptolemy, and most other writers. *Tomi* (Τομοί), was a Milesian colony, situated on the Western shores of the Pontus Euxinus about 90 miles[3] South of the *Sacrum Ostium*, the most Southern mouth of the Ister (Danube.) The name[4] gave rise to the legend that this was the spot where Medea in her flight with Jason, tore to pieces her brother Absyrtus, or, according to others, where her father Aetes collected and buried the mangled limbs of his son.[5] Thus Ov. Trist. III. ix. 1.

> Hic quoque sunt igitur Graiæ, quis crederet? urbes,
> Inter inhumanæ nomina barbariæ.
> Huc quoque Mileto missi venere coloni
> Inque Getis Graias constituere domos.
> Sed vetus huic nomen, positaque antiquius urbe,
> Constat ab Absyrti cæde fuisse, loco.
> * * * * * *
> Inde Tomis dictus locus hic; quia fertur in illo
> Membra soror fratris consecuisse sui.

[1] E. ex. P. IV. xiv. 59. III. ix. 35. [2] But the more recent editors of Strabo following Stephan. Byzant. read Τομεὺς and Τομέα in VII. vi. § 1. and VII. v. § 13. [3] Strabo makes the distance 750 Stadia. [4] Τομεὺς *a cutter*; Τομὴ *the act of cutting*; Τόμος *a cut*; Τόμις *a surgical instrument*, &c. [5] Apollod. I. 9, 24.

The student may compare the description of a Scythian winter in Virgil G. III., especially the following lines, which are almost identical in thought, and even in expression, with many passages in the poem before us,

> At non, qua Scythiæ gentes, Mæotiaque unda
> Turbidus et torquens flaventes Hister arenas,
> Quaque redit medium Rhodope porrecta sub axem.
> Illic clausa tenent stabulis armenta; neque ullæ
> Aut herbæ campo adparent, aut arbore frondes;
> Sed iacet aggeribus niveis informis et alto
> Terra gelu late, septemque adsurgit in ulnas.
> Semper hiems, semper spirantes frigora Cauri.
> Tum Sol pallentes haud umquam discutit umbras:
> Nec quum invectus equis altum petit æthera; nec quum
> Præcipitem Oceani rubro lavit æquore currum.
> Concrescunt subitæ currenti in flumine crustæ,
> Undaque iam tergo ferratos sustinet orbes,
> Puppibus illa prius, patulis nunc hospita plaustris.
> Æraque dissiliunt vulgo, vestesque rigescunt
> Indutæ, cæduntque securibus humida vina,
> Et totæ solidam in glaciem vertere lacunæ,
> Stiriaque impexis induruit horrida barbis, &c. 349.

1. *(Istic.)* There, i. e. at Rome.

3. *(Suppositum.)* Ovid, deceived by the severity of the winters on the Euxine, seems never to have suspected that his new abode was but little to the North of Rome, and that the stars which remained constantly above the horizon of Tomi, were, with very few exceptions, the same as those which never set in Italy. The latitude of Rome is 41° 53′ N., while Tomi is about 43° 46′ N., being under nearly the same parallel with Florence.

5. The *Sauromatæ* (Σαυρομάται), or, as they frequently were called by the Roman writers the *Sarmatæ*, were considered by Herodotus (IV. 21.) as a race distinct from the Scythians, and occupied, in his time, the vast steppe which extends from the Tanais (Don), as far as the Rha (Wolga), on the North and East, and the Caucasus on the South. In after times *Sarmatia* comprehended the whole tract of country contained between the 45th and 85th meridians of E. Longitude, and stretching from the 47th parallel of N. Latitude to the confines of the known world on the North, being thus bounded on the West by the banks of the Vistula, on the East by the shores of the Mare Hyrcanum (Caspian Sea), on the South by the coasts of the Euxine and the Palus Mæotis (Sea of Azof), and divided by the Tanais into *Sarmatia Europœa* and *Sarmatia Asiatica.* In Ovid the Sauromatæ are classed along with the *Getæ*, and other barbarian hordes, who dwelt along the northern bank of the Danube towards its mouth.

(*Bessique.*) "The *Bessi* occupy the greater portion of Mount Hæmus, and from their depredations are called robbers, they dwell in huts and lead a wild life." So Strabo. VII. v. § 13.

The incursions of the Bessi upon the Tomitæ would be from the south, while the attacks of the Sauromatæ and Getæ were from the north. The Bessi are mentioned by Herodotus as belonging to the great tribe of the Satræ, the only Thracian people which had never been subdued. (VII. 10.)

(*Getæque.*) The *Getæ* seem at this period to have been considered identical with the *Daci*, and occupied the country called *Dacia*, which was bounded on the south by the Danube, on the west by the Tibiscus, (*Teiss*), on the east by the Euxine, and on the north by the Tyras or Danaster (*Dniester*), which divided it from the seats of the Bastarnae in European Sarmatia, thus occupying the modern Moldavia, Wallachia, and a considerable portion of Hungary. These limits, however, varied much from time to time, and at no period were they very accurately defined. The *Getæ* or *Daci* dwelt originally on the south of the Danube, where they possessed the whole valley of Mœsia as far as Mount Hæmus, now Servia and Bulgaria; they were driven to the north of the Danube by Philip of Macedon and Alexander, and from that time are generally spoken of in connection with Scythian and Sarmatian tribes.

11. 12. Critics have hitherto failed in their attempts to explain these words as they are exhibited in the best MSS., nor has any emendation been proposed which can be received with confidence. The true reading has probably not yet been discovered, but there seem no grounds for supposing the couplet to be altogether spurious.

27. (*Papyrifero...amne.*) The Nile, one of the few streams in the world, where the papyrus is found, whose inner coats were employed by the ancients in the manufacture of paper, which derives its name from this plant. The process is minutely described by Plin. H. N. XIII. 11. 12. Compare Ov. Met. XV. 752.

> Scilicet æquoreos plus est domuisse Britannos,
> Perque papyriferi septemflua flumina Nili,
> Victrices egisse rates.

(*Vasto Freto.*) The Euxine.

(*Multa per ora.*) The Danube is said by Ovid to have seven mouths, Trist. II. 189.

> Solus ad egressus missus septemplicis Istri,
> Parrhasiæ gelido virginis axe premor.

So the Nile Met. V. 187.

> At Nileus, qui se genitum septemplice Nilo=Ementitus erat...

which in like manner is called *septemgeminus* by Virgil. The mouths of the Nile are now reduced to two, while geographers reckon five as belonging to the Danube. Of these two only are navigable.

38. *Testa*, which signifies properly any piece of pottery, is here used to denote the smooth brittle crust of ice.

41. (*Leandre.*) The story of Leander "the young, the beautiful, the brave," who was wont to swim across the Hellespont by night from Abydos, to visit his beloved Hero the fair priestess of Aphrodite at Sestos, and was at length drowned during a storm, is fully detailed in the two Epistles of Ovid,[1] addressed to each other by the fond pair; and in a Greek poem, of uncertain date, which bears the name of Musæus.[2] Virgil also alludes to the tale when descanting on the force of love.

> Quid iuvenis, magnum cui versat in ossibus ignem
> Durus amor? Nempe abruptis turbata procellis
> Nocte natat cæca serus freta; quem super ingens
> Porta tonat cœli, et scopulis inlisa reclamant
> Æquora; nec miseri possunt revocare parentes,
> Nec moritura super crudeli funere virgo. *G. III.* 258.

There can be little doubt that the history was founded on some local legend; that the feat is possible has been proved by the successful attempts of Lord Byron and Mr. Ekenhead, both of whom achieved the task. The distance between the two castles is one mile and a quarter, but it is almost impossible to swim straight across in consequence of the rapidity of the current.

52. The words *redundatas flumine...aquas* would strictly mean "water proceeding from the overflowing river," as in Fast. VI. 401.

> Hoc, ubi nunc fora sunt, udæ tenuere paludes:
> Amne redundatis fossa madebat aquis,

but in the passage before us the expression must be taken as equivalent to "the waters of the brimming river," as opposed to the waters of the sea in the line above.

55. (*Equo pollens.*) Like the Cossacks of our own day.

63. (*Laremque suum.*) Compare v. 30 of preceding extract.

[1] Ov. Her. XVIII. XIX. [2] Musæi Carmen de Herone et Leandro.

63. (*Hamatis,*) "hooked," i.e., barbed.

64. *Nam* refers to *misere confixa* in the preceding line.
(*Tinctile virus,*) "poison in which they have been dipped."

70. (*Situ.*) See note p. 362.

72. (*Musta lacus.*) See note on Tibull. I. i. 10. p. 130.

73. *Acontius* was a youth of Cea, who having repaired to Delos to witness certain solemn rites, became desperately enamoured of a noble maiden Cydippe, engaged in ministering to Diana. In order to gain his wish, he inscribed upon an apple the words *Per Dianam iuro me Acontii futuram coniugem.* He then threw down the fruit which was picked up by the damsel who, as soon as she had pronounced the words of the legend, became bound as by a solemn oath to be the bride of Acontius. Ovid has worked up the tale with great skill and beauty in two epistles,[1] and alludes to it again A. A. I. 457.

> Litera Cydippen, pomo perlata, fefellit
> Insciaque est verbis capta puella suis.

and in R. A. 381.

> Callimachi numeris non est dicendus Achilles:
> Cydippe non est oris, Homere, tui.

The last lines manifestly relate to a poem of Callimachus upon this theme, of which a few disjointed fragments are still extant.[2]

OVID. TRIST. IV. x.

THE Life of Ovid, in p. 35, seqq., will serve as a commentary upon this extract, which furnished most of the materials for the biography in question. But few additional illustrations will be required.

8. Nearly the same couplet is found in Amor. III. xv. 5.

> Si quid id est, usque a proavis vetus ordinis heres,
> Non modo militiæ turbine factus eques.

[1] Heroid. XX. XXI. [2] There is an interesting disquisition on Cydippe and Acontius in the Mythologus of Buttmann.

10. The order of the words is, "Qui ortus erat quater tribus mensibus ante," who had been born four times three months before.

13. For a full account of the festival of Minerva, see Introduction to Ov. Fast. III. 809. p. 386.

15. (*Protinus,*) i. e. Forthwith from our early years we are educated with care.

16. *Insignes ab arte viros.*) "Men distinguished by their ability." Some commentators would confine *arte* to the Ars Grammatica, but it ought to be taken in a general sense, "men rendered distinguished by learning and accomplishments." Merula understands it thus :—"After concluding our grammatical studies (*ab arte*), we betake ourselves to the distinguished men of the city," i. e. to rhetoricians and others.

22. (*Mæonides.*) See note on Ov. Amor. I. xv. 9. p 246.

24. (*Verba soluta modis.*) "Words released from measures," i. e. prose.

28. (*Liberior...toga.*) The *toga virilis* usually assumed at the age of seventeen.

29. (*Induiturque.*) This line and the expression below *clavi mensura coacta est* have given rise to many discussions, inasmuch as they refer to certain arrangements with regard to the Equites, introduced under the Empire, the nature of which is not distinctly understood. It appears from a comparison of several passages in Dion Cassius and Tacitus, that Augustus divided the knights into two classes; 1. The *Equites illustres, splendidi,* or *Laticlavii* were the sons of senators, or of persons possessing the fortune of senators; they were thus qualified to enjoy the great offices of state, and if they entered into public life, were permitted to wear the *Tunica Laticlavia* by anticipation; 2. The *Equites modici, or, Angusticlavii,* were not the sons of senators, and did not possess the fortune requisite for senators, and consequently were ineligible to the chief magistracies. Ovid belonged to the former class, and consequently so long as he was a candidate for public distinction, appeared with the *latus clavus,* which he laid aside as soon as he abandoned all ambitious views. See Dion. Cassius LIV. 30. LIX. 9. LV. 2. LVI. 27. Tacit. Ann. I. 73. II. 59. XI. 4. XVI. 17. Agric. 4. and the commentators; also Rubenius de Re Vestiaria, in the Thesaurus of Grævius, where the question is treated at great length.

34. (*Eque viris...tribus.*) There were various offices at Rome, usually filled by persons who aspired to higher magistracies, and considered as the first steps to preferment. Thus we read of the *Triumviri Monetales,* Commissioners of the Mint; *Triumviri Nocturni,* Comissioners of the Night Police; *Triumviri Capitales,* Commissioners who had the charge of prisoners and attended the execution of criminals.

39. (*Aoniæ.. sorores.*) The muses who haunted the Bœotian hill of *Helicon*, the fountains *Aganippe* and *Hippocrene*, and the streams of *Olmius* and *Permessus*. *Aonia* was an ancient name of Bœotia. Compare Virg. Ecl. VI. 64.

> Tum canit, errantem Permessi ad flumina Gallum
> Aonas in montes ut duxerit una sororum,
> Utque viro Phœbi chorus assurrexerit omnis.

47. (*Ponticus heroo.*) Ponticus was the author of a poem on the Theban War, and is addressed in the most flattering terms by Propertius, I. vii. 1.

> Dum tibi Cadmeæ dicuntur, Pontice, Thebæ,
> Armaque fraternæ tristia militiæ,
> Atque (ita sim felix) primo contendis Homero,
> Sint modo fata tuis mollia carminibus.

See also Prop. I. ix.

(*Bassus.*) Of this poet we know nothing, and even the name is uncertain, since the MSS. have *Bacchus; Battus;* or *Batus.* At all events he must not be confounded with *Salleius Bassus*,[1] nor with *Cæsius Bassus*,[2] both of whom were distinguished bards in the reign of Vespasian.

50. The emphasis is upon *Ausonia.* It must be remembered that Horace claimed the honour of having first adapted the Lyric strains of Greece to Latian measures.

> Ne forte credas interitura, quæ = Longe sonantem natus ad Aufidum
> Non ante vulgatas per artes = Verba loquor socianda chordis.

53. (*Galle.*) See note on Ov. Amor. III. ix. 64. p. 265.

53. *Propertius* was born in Umbria, on the confines of Etruria. The precise year of his birth is not known, but since it appears from this passage that he was older than Ovid, and younger than Tibullus, and since the latter, as we have already shewn, must have been born about B. C. 59, and the former in B. C. 43, we cannot he far wrong if we fix upon B. C. 53, the year in which Crassus and his legions were

[1] See Quinctil. I. O. X. i. § 90. Dial. de caus. corrupt. eloq. V. and IX. [2] See Quinctil. I. O. X. i. § 96. Schol. ad Pers. S. VI. i.

destroyed by the Parthians, as the approximate date. The time of his death is absolutely unknown.[1]

The works of Propertius which have descended to modern times, consist of a series of compositions in Elegiac verse, divided into four books. It may be remarked that the poems in the fourth book differ considerably in character from the rest, being chiefly of an historical and antiquarian character, and many suppose that some of these first suggested to Ovid the idea of his Fasti, while the greater number of the pieces which constitute the three first books are of an amatory description, being for the most part addressed to Cynthia, the mistress of the bard.

57. (*Legi.*) Before printing was invented the only way in which a poet could make his works generally known was by reading them to audiences collected for this purpose.

68. (*Fabula nulla*, &c.) No tale was attached to my name—no reports were ever spread injurious to my character. In other words, I enjoyed an unblemished reputation.

78. (*Lustris.*) The *lustrum* (from *luo*) was, properly speaking, the purificatory sacrifice offered up for the whole body of the Roman citizens at the end of every five years, when the census was taken. Hence *lustrum* is very frequently used to denote a period of five years. The meaning of this line manifestly is, that the father of Ovid had completed twice nine lustra, or 90 years at the period of his death.

80. (*Iusta.*) See note p. 348.

90. (*Errorem, &c.*) See Life of Ovid, p. 37.

95. (*Pisæa oliva.*) A wreath of Oleaster or wild olive (*κότινος*) was the prize bestowed on the victors in the Olympian games celebrated at Olympia in Elis, on the river Alpheus, in the immediate vicinity of Pisa. Compare Virg. G. III. 179.

> Sin ad bella magis studium turmasque feroces,
> Aut Alphea rotis prælabi flumina Pisæ,
> Et Iovis in luco currus agitare volantes,

96. (*Abstulerat decies*, &c.) It appears from this passage and from Ep. ex P. IV. vi. 5, written soon after the death of Augustus,

> In Scythia nobis quinquennis Olympias acta est,
> Iam tempus lustri transit in alterius.

[1] The few particulars which can be ascertained with regard to Propertius are to be gathered from his own works. The chief passages are I. xxii. 1. IV. i. 61. 121. II. xxiv. 35. II. xxxiv. 55. I. vi. 25. II. xx. 15. III. xxiii. 23.

that Ovid confounded the Olympiad of four years with the Roman lustrum of five. This subject will be considered more fully in the Appendix.

96. (*Victor equus.*) All the MSS. have *eques*. Bentley and Burmann agree in adopting the emendation *equus*, for it seems to be certain that in the Olympic contest the horses and not the riders or drivers were crowned. So Hor. C. IV. ii,

> Sive, quos Elea domum reducit=Palma cœlestes, pugilemve equumve
> Dicit, et centum potiore signis=Munere donat.

and A. P. 84.

> Musa dedit fidibus Divos puerosque Deorum,
> Et pugilem victorem, et equum certamine primum,
> Et iuvenum curas, et libera vina referre.

Hence Theocritus (Eidyll. XVI. 47.) calls the conquering steeds στεφανηφόροι, and Plutarch (Sympos. II. 4.) says that they alone of all animals shared the rewards of victory. Bentley supposes the error to have arisen from the false reading *abstuleram*, found in almost all the MSS., which makes the introduction of *eques* necessary.

97. (*Tomitas.*) See Ov. Trist. III. x. Introduction, p. 441.

106. The construction is somewhat harsh, "Cepi arma manu insolitâ temporis." The meaning is clearly, I grasped arms unsuited to my time of life.

110. (*Sarmatis ora... Getis.*) See note p. 442.

122. (*Ab exsequiis,*) i.e., after death.

123. (*Livor.*) See note on Ov. Amor. I. xv. 1. p. 245.

APPENDIX.

APPENDIX.

ON THE ROMAN CALENDAR.

In giving an account of the Roman Calendar, it will be convenient first, to explain that portion of the subject concerning which our information is full and complete; and then to pass on to the consideration of those points, which are comparatively doubtful and obscure. According to this plan, we shall commence at once with an account of the constitution of the *Julian Year*.[1]

(1.) At the time when Julius Cæsar attained to supreme power the Calendar had, from causes which will be afterwards explained, fallen into great confusion. The dictator, therefore, resolved to reform the whole system, and being himself versed in astronomy,[2] with the aid of Sosigenes, a peripatetic philosopher of Alexandria, and Flavius, a Roman scribe, introduced B.C. 45, that division of time which, with a few modifications, is still employed by all Christian nations, and received from its author the name of the *Julian Year*.

The solar year, or the period between two vernal equinoxes, was supposed to contain 365¼ days; but, to prevent the inconvenience which would have arisen from the use of fractional parts, three years out of four were regarded as consisting of 365 days, while every fourth year had 366.

(2.) The Roman year had from a very early period been divided into twelve months. This number and the ancient names were retained,

[1] The principal authorities are Plutarch. Vit. Caes. LIX. Dion Cassius XLIII. 26. Appian. B.C. II. Ov. Fast. III. 155. Sueton. Jul. XL. Plin. H. N. XVIII. 25. Censorinus XX. Macrob. S. I. 14. Ammian. Marcell. XXVI. 1. [2] See Macrob. S. I. 16.

but the distribution of the days was changed. By the new arrangement, *Januarius*, the first month, had 31 days; *Februarius*, 28 in ordinary years, and every fourth year, 29; *Martius*, 31; *Aprilis*, 30; *Maius*, 31; *Junius*, 30; *Quintilis*, 31; *Sextilis*, 31; *September*, 30; *October*, 31; *November*, 30; *December*, 31.

In the year B. C. 44, Marcus Antonius, at that time consul, proposed and carried a law by which the name of *Quintilis* was changed to *Julius*, in honour of *Julius Cæsar*, whose birth-day was on the 12th of that month;[1] and at a subsequent period, B. C. 8, by a similar piece of flattery, the name *Sextilis* was changed to *Augustus*, because the emperor had in that month entered upon his first consulship, had achieved some remarkable victories, and celebrated three triumphs.[2] Other princes rejected,[3] or courted like distinctions. *September* was for a while known as *Germanicus*,[4] and *October* as *Domitianus*;[5] but while the names of *July* and *August* still endure, the others soon reverted to their primitive designations.

3. Julius Cæsar retained also the ancient divisions of the month into *Calendæ*, *Nonæ*, and *Idus*. The *Calendæ* fell uniformly on the first day of each month; the *Idus* on the 13th, except in March, May, July, and October, when they fell on the 15th; the *Nonæ* were always eight (according to the Roman computation *nine)* days before the *Idus*, and therefore on the 5th of ordinary months, and on the 7th in March, May, July, and October.

4. The Roman method of dating exhibits several peculiarities.

In the first place, when an event did not happen exactly on the Calends, Nones or Ides of any month, they calculated the day by reckoning backwards from the next following division of the month. Thus, if it happened between the Calends and the Nones, it was said to take place so many days before the Nones; if it happened between the Nones and Ides, it was said to take place so many days before the Ides; if it happened after the Ides, it was said to take place so many days before the Calends of the ensuing month.

In the second place, in making these computations, the day *from* which they reckoned was always included, as well as the day *to* which they reckoned. Thus the 3d of January was called the third day before the Nones of January, the 10th of March the 6th day before the Ides of March, the 14th of June the 18th day before the Calends of July. We observe an analogy to this practice in the Scotch phrase, "this day eight days;" the German, "acht Tage," which alike denote

[1] Macrob. S. I. 12. Dion. XLIV. 5. Appian. B.C. II. [2] Sueton. Octav. XXXI. Dion. LV. 6. Macrobius has preserved the decree of the senate, the date is given by Censorinus XXII. [3] Sueton. Tib. XXVI. [4] Sueton. Caius XV. [5] Sueton. Dom. XIII. Macrob. S. I. 12.

a space of *seven days*; and the French, "quinze jours," which stands for *a fortnight*.

The form of expression was likewise remarkable. When an event took place on the Calends, Nones or Ides it was said to happen, *Calendis...Nonis...Idibus Januariis...Februariis*, &c. or *Januarii...Februarii*, &c. (sc. mensis); when it took place on the day before one of these divisions, then it was said to happen, *Pridie Calendas...Nonas...Idus Januarias...Februarias*, &c.; but in other cases the formula generally employed was, *Ante diem tertium...quartum...quintum...sextum*, &c. *Calendas...Nonas...Idus Januarias...Februarias*, &c. Thus the 31st of January was, *Pridie Calendas Februarias;* the 6th of March, *Pridie Nonas Martias;* the 12th of April, *Pridie Idus Apriles;* the 27th of April, *Ante diem quintum Calendas Maias*; the 2d of May, *Ante diem sextum Nonas Maias;* the 6th of June, *Ante diem octavum Idus Junias;* the 15th of August, *Ante diem decimum octavum Calendas Septembres.* Sometimes, but less frequently, the preposition is omitted, and the numeral put in the ablative. Thus we find, *Quarto Calendas Septembris*, for the 29th of August; *Decimo sexto Calendas Novembres*, the 17th of October; *Quinto Idus Decembres*, the 9th of December, and so on. In ancient monuments and old MSS., the words *Ante diem* are very frequently indicated by initial letters only A. D., and the number, by the Roman numeral—thus, A. D. IV. IDUS OCTOBRES; A. D. VI. CALENDAS DECEMBRES; A. D. III. NONAS NOVEMBRES; or farther abreviated, A. D. IV. ID. OCTOB.; A. D. VI. KAL. DEC.; A. D. III. NON. NOV. The *ante diem*, or its abreviation, are often omitted altogether, and the numeral stands alone—IV. ID. OCTOB.; VI. KAL. DEC.; III. NON. NOV.

Scaliger and others have attempted, with no great success, to account for the origin of the expression *Ante diem tertium*, &c., instead of what would appear to be the more natural form. *Diem tertium* (or, *die tertio) ante.*[1] However the phrase may have arisen, the combination *ante diem* appears practically to have been a formula, which was regarded as a single word, and hence we occasionally find another preposition prefixed to the *ante*. Thus Cic. Phil. III. 8. "*In ante diem* quartum Calendas Decembres distulit," i. e. He put off (the meeting of the Senate) to the 28th of November; and again, Ep. ad. Att. III. 17. "De Quinto fratre nuntii nobis tristes, nec varii venerant *ex ante diem* Non. Jun. usque ad Prid. Kal. Sept." i. e. from the Nones of June until the day before the Calends of September. Nay, we even meet with *ante diem* introduced adverbially where no date is given, as

[1] We have in Tacit. Ann. XII. 69, *tertio ante Idus Octobres*, but such a combination is rare.

in Caes. B. C. I. 11. "*Ante quem diem* iturus sit," for *quo die*, and the Greek writers translate the phrase literally, when computing time according to the Roman fashion. Thus Plutarch[1] tells us that Rome was founded ἡμέρᾳ τῇ πρὸ ἕνδεκα Καλανδῶν Μαΐων, i. e. 21st April.[2]

(5.) The day added every fourth year, as explained above, was inserted in February, immediately after the festival of the Terminalia, which fell VII. Kal. Mart. (23d February, see p. 353.) In such years the sixth day before the Calends of March, (VI. Kal. Mart.) was repeated twice, from which circumstance the day inserted was termed *Bissextum*,[3] or *Dies Bissextus*,[4] and the year itself *Annus Bissextus.*[5] The adjective *Bissextilis*, from whence comes the modern word *Bissextile*, is a barbarism. We find that the Roman lawyers decided that of the two days which were called *VI. Kal. Mart.*, the latter, or that nearest to March, was, strictly speaking, to be considered in all contracts as the inserted day; but that since these two days were one in the eye of the law, any person born on the inserted day, was in ordinary years to consider the *VI. Kal. Mart.* as his birth-day, while any person born on the *VI. Kal. Mart.* in an ordinary year, was in the *Annus Bissextus*, to consider the former of the two days called *VI. Kal. Mart.* as his birth-day.[6]

The edict published by Julius Cæsar which explained the changes introduced, and pointed out the steps to be followed, in order to secure regularity for the future, seems to have been expressed ambiguously. The *Julian Era* commenced on the 1st of January, B. C. 45; Cæsar was assassinated on the Ides of March, the year following, and almost immediately after the pontifices fell into an error, and inserted a day every third year, instead of every fourth. This was continued for thirty-six years, in the course of which twelve days were added, instead of nine, when the mistake was rectified by Augustus, who gave orders that the insertion of the *bissextum* should be omitted for twelve years, by which a compensation would be made for the three supernumary days, after which the insertion was to proceed regularly every fourth year, according to the original intention of the author of the Calendar.[7] A slight correction must on this account be applied to the dates of events which took place within the above period of thirty-six years, when they descend to days. Thus the battle of Actium, which we are told was fought on the 2d of September, B. C. 31, really happened on the 3d.

1 Vit. Rom. XII. 2 Observe also Cæs. B. C. I. 6. "Is dies erat ante diem V. Cal. Aprilis," and Liv. VI. 1. "Tum de diebus religiosis agitari coeptum, diemque ante diem XV. Calendas Sextiles....insignem...fecerunt." 3 Censorin. XX. Amm. Mar. XXVI. 1. 4 Ulpian. Digest. IV. iv. 3. 5 Augustin. Ep. CXIX. ad Januar. c. 7. See also Macrob S. I. 14 6 Cels. Digest. XVI. leg. 98. 7 Macrob. S. I. 14. Plin. H. N. XVIII. 57. Sueton. Octav. XXVI. Solin. Polyh. 1.

(6.) From the earliest times the Romans made use of a week of eight days. During seven days the husbandman devoted himself to his rural toils, and on the eighth he repaired to the city to transact business, and exercise his political privileges. These market days were called *Nundinæ*, a word evidently formed from *nonus*, because, according to the Roman method of computation, they recurred every ninth day, *nono quoque die*. In the year B. C. 98, a law was passed by the consuls Q. Cæcilius Metellus and T. Didius, thence called *Lex Cæcilia Didia*, which, among other provisions, enacted that every bill should be exhibited for the inspection of the people for three market days before it was submitted to the Comitia. This space of time, which could not be less than seventeen days, was from that time forward called *Trinundinum* or *Trinum Nundinum*.[1] The Nundinæ ran on with perfect regularity; but it was considered unlucky for them to fall upon the first day of the year, or upon the Nones of any month.[2] Such coincidences were carefully guarded against in the infancy of the republic by the priests, who controlled the Calendar, and even so late as B. C. 40, five years after the adoption of the Julian reform, an extraordinary day was inserted to prevent the first of January in the following year from coinciding with one of the *Nundinæ*,[3] the superstition having been revived, it would seem, by the circumstance that the war of Lepidus (B. C. 78,) broke out in a year which commenced in this inauspicious manner.

The Jewish week of seven days *(hebdomas)* was known to the Romans from the time of Pompey, but was not generally adopted until after Christianity became the established religion of the state.

We may now proceed to explain the epithets by which the days of the Roman year were distinguished individually, when considered with reference to religion and the ordinary business of life.

(7.) *Dies Fasti* were the days upon which the courts of justice were open, and legal business could be transacted before the Prætor, the *Dies Nefasti* were those upon which the courts were closed Certain days were *Fasti* during one portion, *Nefasti* during another,[4] and such were named *Intercisi* (halved), or, according to the more ancient form of the word, *Endotercisi*.

All days consecrated to the worship of the gods by sacrifices, feasts, or games, were named *Festi*, those hallowed by no such solemnities *Profesti*.

[1] See Cic. Phil. V. 3. Ep. ad. Att. II. 3. Ep. ad Fam. XVI. 12. Liv. III. 33. Quintil. I. O. II. iv. § 35. [2] Macrob. S. I. 13. Dion. XLVIII. 33. See also XL. 47. We cannot doubt, however, that a day would be subsequently dropped to compensate for this irregularity. [3] *Fastus* is derived by some from *fas*, by others from *fari*, as being the days on which the Prætor was permitted to speak the words which expressed his jurisdiction. See note on Ov. Fast. I. 47, p. 285. [4] Thus Macrobius S. I. 16. *Intercisi*...illorum enim dierum quibusdam horis fas est, quibusdam fas non est ius dicere, nam, cum hostia cæditur, fari nefas est: inter cæsa et porrecta fari licet: rursus, cum adoletur, non licet.

8. The holy days (*feriæ*, *festa*), included under the general denomination of *festi dies*, were divided into two classes, *Feriæ Publicæ*, and *Feriæ Privatæ*, the former celebrated by the community at large, the latter peculiar to particular clans, families or individuals. The *Feriæ Publicæ* again were either,

Feriæ Stativæ observed regularly every year on a fixed day, such as the *Terminalia* on the 23d of February, the *Festum Annæ Perennæ* on the Ides of March, and many others; or,

Feriæ Conceptivæ observed regularly every year, but on days fixed by the priests or magistrates for the time being. Such were the *Feriæ Latinæ*, the *Sementiva*, *Compitalia*, &c. There were also

Feriæ Imperativæ, extraordinary holidays, being for the most part days of supplication or thanksgiving, appointed by the magistrates on occasions of national distress or triumph. We ought also to notice *Dies Comitiales*, days on which it was lawful to hold assemblies of the people, being for the most part such as were neither *Fasti* nor *Festi* nor *Intercisi*.

9. Nor ought we to forget the *Dies Atri*, on which it was thought unlucky to undertake any business of importance. To this class belonged the day after the Calends, Nones and Ides of each month, as we are told by Ovid. Fast. I. 57, see p. 69. Macrobius gives a full account of the origin of this superstition, and his words will fully illustrate the lines just referred to.

Dies autem postridianos ad omnia majores nostri cavendos putarunt, quos etiam atros, velut infausta appellatione, damnarunt. eosdem tamen nonnulli communes velut ad emendationem nominis vocitaverunt. horum causam Gellius annalium libro quintodecimo, et Cassius Hemina historiarum libro secundo referunt. Anno ab urbe condita trecentesimo sexagesimo tertio, tribunis militum Virgilio Mallio Aemilio Postumio collegisque eorum in senatu tractatum, quid esset propter quod totiens intra paucos annos male esset afflicta republica; et ex præcepto patrum L. Aquinium haruspicem in senatum venire jussum religionum requirendarum gratia dixisse, Q. Sulpicium tribunum militum, ad Aliam adversum Gallos pugnaturum, rem divinam dimicandi gratia fecisse postridie idus Quintiles; item apud Cremeram multisque aliis temporibus et locis post sacrificium die postero celebratum male cessisse conflictum: tunc patres iussisse ut ad collegium pontificum de his religionibus referretur: pontificesque statuisse postridie omnes Kalendas, Nonas, Idus atros dies habendos; ut hi dies, neque prœliales, neque puri, neque comitiales essent. sed et Fabius Maximus Servilianus pontifex in libro XII. negat oportere atro die parentare: quia tunc quoque Ianum Iovemque præfari necesse est, quos nominari atro die non oportet. ante diem quoque quartum Kalendas vel Nonas,

vel Idus tamquam inominalem diem plerique vitant, eius observationis an religio ulla sit tradita quæri solet, sed nos nihil super ea rescriptum invenimus: nisi quod Q. Claudius annalium quinto cladem illam vastissimam pugnæ Cannensis factam refert ante diem quartum nonas Sextiles.

To this we may add a passage from Liv. VI. I. a portion of which has been already quoted, p. 428.

Tum de diebus religiosis agitari cœptum. diemque ante diem XV. Calendas Sextiles, duplici clade insignem, quo die ad Cremeram Fabii cæsi, quo deinde ad Aliam cum exitio urbis fœde pugnatum, a posteriore clade Aliensem appellarunt, insignemque rei nulli publice privatimque agendæ fecerunt. quidam, quod postridie Idus Quintiles non litasset Sulpicius tribunus militum, neque inventa pace deum post diem tertium obiectus hosti exercitus Romanus esset, etiam postridie Idus rebus divinis supersederi iussum; inde est postridie Calendas quoque ac Nonas eadem religio esset, traditum putant.

10. For nearly four centuries and a half after the foundation of the city, the knowlege of the Calendar was confined to the Pontifices alone, whose duty it was regularly to proclaim the appearance of the New Moon, to announce to the people the days of the month on which the Nones and Ides would fall, and to give notice of the *Dies Festi*, *Fasti*, *Nefasti*, and *Comitiales*. These secrets which might be, and doubtless often were, employed for political ends, were at length divulged in the year B. C. 314, by a certain Cn. Flavius, scriba to the Pontifex Maximus, who drew up tables embracing all this carefully-treasured information, and hung them up in the forum for the inspection of the public.[1] From this time forward tables of this description were known by the name of *Fasti*, and were exhibited for general use in various parts of the city. They contained for the most part an enumeration of the days of the year in regular order; to each was attached a mark pointing out whether it was *Fastus*, *Nefastus*, *Intercisus*, *Comitialis*, *Ater*, &c.; the position of the Nones and Ides, and different Festivals, was also laid down, and sometimes a brief notice of some great victory, the dedication of a temple, or similar event, was added, especially in later times, when in this manner a compliment could be paid to the reigning prince.

These *Fasti* in fact corresponded very closely to a modern almanac, and the Fasti of Ovid may be considered as a poetical *Year-Book*, or *Companion to the Roman Almanac*, according to the order of the Julian Calendar. All the more remarkable epochs are examined in succession, the origin of the different festivals is explained, the various

[1] Liv. IX. 46. Val. Max. II. 5. Macrob. S. I. 15. Cic. pro Mur. XI.

ceremonies described, and such illustrations added as were likely to prove useful or interesting to the reader.

Several specimens of *Fasti*, or ancient almanacs, engraved on stone, have been discovered at different times, more or less perfect, and copies are to be found in the larger collections of Roman antiquities and inscriptions.[1]

Upon a careful examination and comparison of the marks by which the days of the year are distinguished in these monuments we obtain the following classification:—

38 days are marked	F.
63	N.
54	N. P.
1	F. P.
2	Q. Rex. C. F.
1	Q. St. D. F.
8	EN.
181	C.
17	Sine Nota.
365	

F. denotes *Fastus;* N. *Nefastus;* N. P. *Nefastus priore*(parte;) that is, Nefastus in the early part of the day, and therefore we conclude, *Fastus* in the after part; F. P. *Fastus priore,* the converse of the preceding; Q. Rex. C. F. *Quando Rex Comitiavit Fastus;* that is, Fastus after the Rex Sacrificulus (see p. 339,) has performed sacrifice in the Comitium, this mark is attached to the 24th of March and the 14th of May; Q. St. D. F. *Quando Stercus Defertur Fastus;* Fastus, after the sweepings and other filth have been carried out of the temple of Vesta and conveyed to the Tiber, a ceremony performed once a-year on the 15th of June, as we learn from Ovid and Varro; EN. *Endotercisus;* C. *Comitialis.*

There is some difficulty in explaining the difference between the days which were N. P. and those which were EN. The Ides of each month were N. P. and most of the other days bearing this mark were sacred to different deities, while those marked EN. do not appear to have been hallowed by any solemnity whatever.

(11.) The *Fasti* just described have, to prevent confusion, been called

[1] See Grævius, Thesaurus Antiqq. Romm. Vol. VIII.
— Gruter, Corpus Inscprip. Latt.
— Foggini, Fastorum Verrianorum reliquiæ, &c.
— Van Vaasen, Animadverss. ad Fastos Rom. sacros, &c.

Calendaria or *Fasti Calendares*,[1] and must be carefully distinguished from certain compositions also named *Fasti* by the ancients.

These were regular chronicles in which were recorded each year the names of the consuls and other magistrates, together with the remarkable events, and the days on which they occurred. The most important were the *Annales Maximi*, kept by the Pontifex Maximus, but similar documents appear to have been compiled by other magistrates, and by private individuals, and we find many allusions to works of this description, which must have afforded valuable materials to the historian. Of these Horace speaks in C. III. xvii. 1.

> Æli, vetusto nobilis ab Lamo,=Quando et priores hinc Lamios ferunt
> Denominatos, et nepotum=Per memores genus omne fastos
> Auctore ab illo ducit originem, &c.

and again in C. IV. xiii. 13, addressed to an old coquette,

> Nec Coæ referunt iam tibi purpuræ=Nec clari lapides tempora quæ semel
> Notis condita fastis=Inclusit volucris dies,

and lastly in S. I. iii. 112.

> Tempora si fastosque velis evolvere mundi.

In the year 1547, several fragments of marble tablets were dug up at Rome, which were found to contain a list of Consuls, Dictators, Censors, &c. from the foundation of the city, until the age of Augustus. These were collected and adjusted as far as possible, and deposited by Cardinal Alexander Farnese, in the Capitol, from which circumstance they have been styled the *Fasti Capitolini*, and similar collections derived from different sources have received the names of *Fasti Consulares*, *Fasti triumphales*, and the like.

(12.) We may now turn our attention to the Roman Calendar as it existed in ages more remote, and to the different forms which it assumed before the Julian Era. Every part of this subject is involved in darkness and uncertainty, and the statements of the ancient writers, who appear to have been themselves very ignorant in such matters, are most perplexing and irreconcileable.

There can be little doubt that a year was in use among the Romans in the earliest times, thence denominated the *Year of Romulus*, which

[1] These expressions are not classical.

consisted of 304 days, divided into 10 months—*Martius*, *Aprilis*, *Maius*, *Junius*, *Quintilis*, *Sextilis*, *September*, *October*, *November*, *December*. Of these, March, May, Quintilis, and October, contained 31 days, the rest 30.[1]

A great variety of etymologies have been proposed for the names of three out of the first four.[2] We may feel certain that *Martius*, was called after the god *Mars*, it is probable that *Aprilis* is connected with *aperio*, and was originally the *Spring-month*, when the sea is thrown open to navigation, the earth released from the bonds of winter, the trees expand their leaves, and the flowers burst into blossom. In like manner the Athenians had their ἀνθεστηριών, and revolutionary France her *Germinal* and *Floreal*. *Maius* was a deity worshipped at Tusculum, identical in attributes with Jupiter, and traces are to be found in Roman mythology of a goddess *Maia*. *Junius* is a contraction for *Junonius*, (from Juno,) an epithet bestowed upon one of their months by several of the neighbouring states.

> Inspice, quos habeat nemoralis Aricia Fastos,
> Et populus Laurens, Lanuviumque meum.
> Est illic mensis Junonius. Inspice Tibur
> Et Prænestinæ mœnia sacra Deæ.
> Iunonale leges tempus. Ov. Fast. VI. 59.

That the month of March was originally the first in the year is sufficiently proved by the names of those which follow June, namely *Quintilis* or the fifth month, *Sextilis* the sixth, *September* the seventh, and so on to *December* the tenth. In addition, many sacred rites and ancient customs long retained point to the same conclusion. On the first of March the holy fire was renewed on the altar of Vesta, at the commencement of the month the old laurels were taken down from the Regia, the houses of the Flamines, and the different Curiæ, and replaced by fresh branches; sacrifices were offered to *Anna Perenna*, the goddess of the circling year, the salaries of instructors were paid, the taxes farmed out, and matrons gave an entertainment to the slaves, as the masters of families did on the Saturnalia, the object of the latter being to reward the domestics for their industry during

[1] Among the older historians, Licinius Macer and Fenestella maintained that the Romans from the first employed a solar year of 12 months (see Censorin. XX.) and Plutarch also (Vit. Num. XVIII.) that the number of the months was originally 12, and that the number of days in each varied from 20 to 35, the sum total being 360. But on the other side we have Junius Gracchanus, Fulvius, Varro, and others (see Censorin. as above,) to whom we may add Ov. Fast. I. 27. 43. III. 99. 119. 151. A. Gell. N. A. III. 16. Macrob. S. I. 12. Solin. Polyh. I. all of whom speak without any doubt of the 10 month year. The number of days in each month is given by Censorinus, Solinus, and Macrobius. [2] The student will find a multitude of these stated and discussed in the Fasti of Ovid, at the beginning of Bks. IV. V. VI. and in Macrobius S. I. 12. See also Censorin. XXII.

the year that was past, of the former to stimulate their exertions for the future.[1]

The year of 304 days corresponds with the course neither of the sun nor of the moon, and many hypotheses have been formed with regard to its origin and import. By far the most ingenious and profound of these, so ingenious indeed that it almost carries conviction, is the theory propounded by Niebuhr. He supposes it to have been employed along with a lunar year for the purpose of making the solar and lunar years coincide at certain fixed epochs. He moreover finds traces of it in history at a period long after it is generally believed to have fallen into disuse, and by its aid explains several of the chronological anomalies and contradictions so frequent in the early annals. His calculations are too intricate to be developed here, but well deserve the attention of all interested in such researches.[2]

13. The year of Romulus was succeeded by a pure lunar year, introduced according to the prevailing tradition by Numa,[3] who retained the names of the ten months already in use, and added two more, *Januarius* from the god Janus, and *Februarius* from *Februus*, the deity who presided over expiatory rites.

The true length of a lunar month, that is the interval between two successive New or Full Moons, is 29 days, 12 hours, 44 minutes, 2.87 seconds, and hence twelve lunar months contain 354 days, 8 hours, 48 minutes, 34.386 seconds. The Athenians made their lunar year consist of 354 days, but Numa, influenced it said by the virtue attributed to odd numbers,[4] added another to make up 355.

14. Each month was divided into three periods by the *Calendæ*, *Nonæ* and *Idus*. The *Calendæ* marked the first of the month, the day following the evening upon which the slender crescent of the *New Moon* was first visible in the sky, the *Nonæ* the *First Quarter*, the *Idus* the *Full Moon*. The origin of these terms must be explained. Macrobius has preserved the record of the ancient practice, S. I. 15.

Priscis ergo temporibus, antequàm fasti a Cn. Flavio scriba invitis patribus in omnium notitiam proderentur, pontifici minori hæc provincia delegabatur, ut novæ lunæ primum observaret adspectum, visamque regi sacrificulo nuntiaret, itaque sacrificio a rege et minore pontifice celebrato, idem pontifex *Kalata*, id est, vocata in Capitolium plebe iuxta curiam Kalabram, quæ casæ Romuli proxima est, quot numero

[1] See Macrob. S. I. 12. Ov. Fast. III. 135, seqq. Plutarch. Q. R. XIX. [2] Niebuhr's Roman History, Vol. I. Chapter "On the secular cycle." [3] Censorin. XX. Solin I. Macrob. S. I. 13. On the other hand Junius Gracchanus maintained (Censorin. l. c.) that this change was introduced by Tarquinius (Priscus.) [4] Thus Virgil E. VIII. 75, "numero deus impare gaudet;" Plin. H. N. XXVIII. 5, "Impares numeros ad omnia vehementiores credimus;" and Festus, "Imparem numerum antiqui prosperiorem hominibus esse crediderunt."

dies a Kalendis ad Nonas superessent pronuntiabat: et *quintanas* quidem dicto quinquies verbo καλῶ, *septimanas* repetito septies prædicabat. verbum antem καλῶ græcum est, id est, voco. et hunc diem qui ex his diebus qui Kalarentur primus esset, placuit *Kalendas* vocari. hinc et ipsi curiæ, ad quam vocabantur, *Kalabræ* nomen datum est. Ideo autem minor pontifex numerum dierum qui ad nonas superessent Kalando prodebat, quod post novam lunam oportebat nonarum die populares qui in agris essent confluere in urbem accepturos causas feriarum a rege sacrorum, scripturosque quid esset eo mense faciendum.

It appears from this that the *Kalendæ* were derived from *calo*, the same with the Greek καλῶ, because immediately after the appearance of the New Moon the people were called together that they might be told on what day the Nones would fall. It must be observed that the *New Moon* in question was not the astronomical New Moon or period of conjunction, but the first appearance of the crescent in the evening twilight. Now, according to circumstances, the New Moon is visible sometimes on the evening after conjunction, sometimes not for two or three days. Hence the *Nones* or First Quarter would fall sometimes as early as the fifth of the month, sometimes as late as the seventh, and thus the *Ides* or Full Moon would fall sometimes as early as the thirteenth, sometimes as late as the fifteenth. The pontiffs appear by ancient custom to have been confined to the extremes, and hence according to the appearance of the New Moon they proclaimed that the Nones would be on the fifth, in which case they were called *Quintanæ*, or on the seventh *Septimanæ*. *Idus* is derived from an Etruscan verb *iduare*, signifying *to divide*, because the full moon divides the lunar months; *Nonæ* is the plural of *nonus* "the ninth," because the Nones were always just nine days before the Ides, according to the Roman system of computation explained above.

January and February having been added to the ten months of the old year, a question arises as to the order of succession then or subsequently established.

That February was in the first instance the last month of the year seems scarcely to admit of doubt, thus Cicero de legg. II. 21.

Venio nunc ad Manium iura, quæ maiores nostri et sapientissime instituerunt et religiosissime coluerunt. Februario antem mense, qui tunc extremus anni mensis erat, mortuis parentari voluerunt.

and Varro,

Terminalia, quod is dies anni extremus constitutus. Duodecimus enim mensis fuit Februarius.[1]

[1] See also Festus v. *Februarius* and Servius on Virg. G. I. 43. Macrobius S I. 12, 13, asserts that January and February were placed by Numa as the first and

We have no satisfactory evidence to determine the epoch at which January and February became the first and second months. Plutarch supposes them to have been from the first the eleventh and twelfth. According to Ovid, who supposes them to have been added by Numa, January was placed at the beginning of the year, February at the end, and the new arrangement, by which February was placed second, was introduced by the Decemvirs.[1] It is perfectly clear, however, from the various ceremonies described above, that March must have been looked upon as the commencement of the year at the time when these rites were established. Januarius, therefore, was called after Janus, the deity presiding over the beginning of all things, not because it was the first month of the sacred or of the civil year, but because it was the month which immediately followed the winter solstice, when the sun may be said to resume his career.[2] We know that from B.C. 153 the consuls always entered upon their office on the first January, but we cannot positively assert that this day was considered the first of the civil year before that time, although it undoubtedly was looked upon as such ever after.

(15.) The lunar year of the Greeks consisted of 354 days, that of the Romans of 355, while the length of the solar year, upon which depends the return of the seasons, is 365¼ days nearly. Hence almost all nations who have adopted a lunar year have had recourse to *intercalations*, that is, to the insertion of additional days or months from time to time, which, if managed skilfully, will insure a correspondence between the civil and natural year at fixed periods, and prevent the dislocation of the seasons. The insertion of a day every fourth year in the Julian Calendar, which has no reference to the moon, is also an *intercalation*, the object being to compensate for the error arising from making the Solar year consist of an exact number (365) of days, instead of 365¼, and we shall see how it became afterwards necessary to modify this intercalation to compensate for the error arising from supposing the solar year to be exactly 365.25 days in length, instead of 365.242264, &c., as it really is.

(16.) If we reckon the lunar month at 29½ days, and the solar year at 365¼ days, and the earliest astronomers did not arrive at greater accuracy, then twelve lunar months or 354 days will fall short of a solar year by 11¼ days, which in eight lunar years will amount to 90 days. If, therefore, in the space of eight lunar years we add three lunar

second months of the year, and in the last quoted chapter contradicts himself downright, "Omni intercalationi mensis Februarius deputatus est, quoniam is ultimus anni erat."

[1] Fast. II. 49. See Extract, p. 86, v. 29, and notes.

[2] Bruma novi prima est, veterisque novissima solis:
Principium capiunt Phœbus et annus idem.—Fast. I. 163.

month, or, in other words, make three lunar years out of every eight consist of thirteen lunar months instead of twelve, then at the end of eight years there will a difference of only one day and a half between the solar and lunar years. This correction was at one time employed by the Athenians, the intercalary months were added at the end of the third, fifth, and eighth years, and the period, or to use the technical phrase, the *Cycle* of eight years was termed ὀκταετηρίς.

With the progress of science a more convenient correction was introduced. According to the most accurate calculations,

19 Solar years contain.............. ....6939.603016 days.

235 Lunar months or, 19 Lunar years and 7 months } contain { 6939.68718 days.

so that if seven lunar months are intercalated during nineteen lunar years, or if, in other words, seven out of every nineteen lunar years are made to consist of thirteen lunar months instead of twelve, then the difference between the solar and lunar years at the end of that period will amount to only .084164 of a day, and the error would be less than one day in two hundred years. This ἐννεαδεκαετηρίς or cycle of nineteen years is usually named, from its inventor, the *Cycle of Meton*, and came into use at Athens on the 16th of July, B.C. 432. It was afterwards corrected by Calippus of Cyzicus, who invented a cycle of seventy-six years, which in its turn was corrected by Hipparchus, who invented a cycle of three hundred and four years.

17. It seems to be certain that the Romans for a considerable period made use of a pure lunar year, the introduction of which, as we have seen above, was usually ascribed to Numa, and it can scarcely be doubted that intercalations were employed resembling some of those described above, in order to bring about a correspondence with the solar or natural year. On this subject, however, the ancient writers are silent, with the exception of Livy, (I. 19.) but unfortunately his language is extremely obscure and the text of the passage disputed.

The intercalations which we do find described by Macrobius, Censorinus, and Plutarch, and which were certainly in use at the time of the Julian reform, belong to a system essentially different. The scheme which they describe is the following. The year of Numa consisted of 355 days. The Romans having become acquainted with the Grecian Octaeteris, according to which 90 days were to be intercalated in a cycle of eight years, applied it thus. They intercalated at the end of every two years a month, which consisted alternately of twenty-two and twenty-three days, thus making up the sum of 90 days at the end of eight years.[1] It was soon discovered, however, that

[1] So Censorinus (XX) and Macrob. S. I. 13. Plutarch, on the other hand, says that Numa doubled the difference between the solar and lunar year, and thus

the year of the Greeks contained 354 days only, while their own had 355, and hence it followed that in the cycle of eight years there was an excess of eight days. To remedy this a new cycle was invented of twenty-four years, and in the last eight years of this twenty-four days were omitted, sixty only being intercalated instead of 90, thus compensating for the excess which would have taken place in the whole period had the full number been employed.

At what time this (or any other) system of intercalation was brought into use we cannot tell. The Roman antiquaries themselves were at variance. Some referred the introduction of intercalations to Romulus, some to Numa, some to Servius, some to the Decemvirs, while some brought it down as low as the consulship of Manius Acilius Glabrio in the Ætolian war, B.C. 191.[1] Whatever opinion we may adopt on this matter it is important to attend to the following consideration.

So long as we make use of a year the months of which are regulated by the phases of the Moon, it is evident that all intercalations employed to produce a correspondence with the solar year must be in the form of entire lunar months. As soon as a period is inserted either longer or shorter than one lunar month, or an exact number of entire lunar months, from that time forward all regular connection between the phases of the moon and the commencement of the months and years is destroyed. Hence as soon as the Romans began to employ the intercalary months of twenty-two and twenty-three days, from that moment they virtually abandoned the lunar year and adopted a solar cycle, the same in substance as that afterwards perfected by Julius Cæsar, but less accurate and less convenient. The old names of Calends, Nones, and Ides were retained, but these would no longer answer to the first appearance of the New Moon, to the First Quarter, and to Full Moon, more than the first, fifth, and thirteenth of any month at the present time. Ideler believes the change from the pure lunar year to have taken place during the sway of the Decemvirs, an opinion of which we find some trace in Macrobius.[2] Hence he supposes that the Roman Calendar assumed three different shapes before the Julian Reform. These he distinguishes as

I. *The Year of Romulus* of 10 months and 304 days.

II. *The Year of Numa,* a pure lunar year of 12 lunar months and 355 days, with suitable intercalations.

III. *The Year of the Decemviri,* nominally a lunar year like the former, but which from the intercalations employed, ceased to correspond with the phases of the moon.

made a month of 22 days, which was intercalated every alternate year, but makes no allusion to the month of 23 days.

[1] Macrob. S. I. 13. See also Cic. de legg. II. 12. [2] Macrob. S. I. 13. It is clear from Ov. Fast. II. 54, (see p. 85,) that there was a tradition that the Decemvirs had made *some* changes in the Calendar.

(18.) We have not yet mentioned the distribution of the days among the twelve months of the year of 355 days. It was as follows:[1]—

Januarius	29	Aprilis	29	Quintilis	31	October,	31
Februarius	28	Maius	31	Sextilis	29	November,	29
Martius	31	Junius	29	September,	29	December,	29

This arrangement which remained in force until the Julian reform, is usually referred to the time of Numa; but as the number of days in the different months is inconsistent with a lunar calendar, it can scarcely have been introduced until the intercalary months of 22 and 23 days were employed. The position of the Calends, Nones and Ides was the same as in the year of Cæsar, the Kalends always marked the 1st of every month, the Nones and Ides the 5th and 13th, except in March, May, July, and October, when they fell upon the 7th and 15th. All dates in works written before B. C. 45, must of course be calculated by the above table. Thus when Cicero, in a letter written B. C. 51, says that he arrived at the camp in Lycaonia "VII. Kal. Sept." we must not translate this "the 26th of August," as we should do had it been written after the beginning of B. C. 45, but "the 24th of August," because Sextilis at that time had 29 days only.

(19.) Plutarch names the intercalary month twice; in the life of Numa he calls it Μερκιδῖνος; in the life of Cæsar Μερκηδόνιος. It is remarkable that this term is not to be found in any Roman writer; the expressions *mensis intercalaris*, and *mensis intercalarius* being alone employed by them.

The intercalations took place in the month of February, between the *Terminalia* and the *Regifugium;* that is, between the 23d and the 24th, at least such was the rule, although it may have been violated at times. The remaining five days belonging to February were added after the intercalary month, probably from some superstition; but all the calculations of time in intercalary years were founded upon the supposition that in such years February contained 23 days only. Thus in ordinary years the day after the Ides of February, was *A. D. XVI. Cal. Mart.*, but in intercalary years, *A. D. XI. Calendas Intercalares.* The *Terminalia* in ordinary years fell *A. D. VII. Cal. Mart.*, in intercalary years, *Pridie Calendas Intercalares.*

The intercalary month had its own Calends, Nones and Ides, with the addition of the epithet *intercalares*, the day after the Ides would be *A. D. XV.* or *A. D. XVI. Cal. Mart.*, according as the month contained 22 or 23 days, and the five remaining days of February being added, in either case the Regifugium would always stand as *A. D. VI. Cal. Mart.*

[1] Macrob. I. 14. Censorin. XX.

As examples of what has just been said, we find in the Fasti Capitolini,

C. Duillius cos. primus navalem de Sicul. et classe Pœnica egit an. cdxciii. K. Interkalar.

and again,

L. Cornelius Lentulus Caudinus cos. de Liguribus Idib. Inter. an. dxvi.

To which we may add Liv. XXXVII. 59, speaking of L. Scipio,

Trumphavit mense intercalario, pridie Calendas Martias, and Cicero pro Quinct. XXV.

Dic, Nævi, diem. Ante V. Kalend. intercalares. Bene agis. Quam longe est hinc in saltum vestrum Gallicanum? Nævi, te rogo. DCC millia passuum. Optime. De saltu deiicitur Quintius. Quo die? ......Quid taces?......Deiicitur de saltu, C. Aquilli, pridie Kalend. intercalares, biduo post, aut ut statim de iure aliquis concurrerit, non toto triduo DCC millia passuum conficiuntur.

(20) We have seen that the whole management of the Calendar was originally in the hands of the Pontifices, and even after Cn. Flavius had divulged the secrets of the Fasti, they retained the privilege of adjusting the intercalations.[1] This trust they shamefully betrayed, and to gratify their private animosities, or show favour to their friends, in order that a magistrate might remain in office for a period shorter or longer than the law permitted, that a farmer of the taxes might be defrauded of his just right, or obtain an unfair advantage, they curtailed or drew out the year at pleasure, until the whole Calendar was involved in a degree of uncertainty and confusion, to which we can find no parallel in the history of a civilized people.[2] The ignorance which prevailed with regard to the years in which the intercalations ought to take place, and the mystery observed by the priests, is well illustrated by the expressions of Cicero. Thus in Ep. ad Att. V. 21, we find "Cum scies Romæ intercalatum sit, necne, velim ad me scribas;" again in Ep. ad Fam. VII. 2, "Quotidie vota facimus ne intercaletur, ut quam primum te videre possimus;" and in Ep. ad Att. VI. 1, we find "Accepi tuas literas. A. D. quintum Terminalia;" that is, on the 19th of February, this singular method of fixing the date being employed to prevent ambiguity, since the day would be *A. D. XI. Kal. Mart.* in a common year, and *A. D. VI. Kal. Intercal.* in an intercalary year, and Cicero knew not when he wrote, whether an intercalation had or had not taken place.

(21.) Accordingly, when Cæsar became Dictator, the year was

[1] Pontificum Arbitrio intercalandi ratio permissa. Censorin. XX. [2] See Censorin. XX. Macrob. I. 14. Plutarch. Vit. Cæs. LIX. Ammianus Marcellinus XXVI. Solinus I.

about two months in advance of the seasons; the spring festivals happened in what were nominally the summer months, and those of summer in autumn To take a single example. Cicero in one of his Epistles to Atticus (X. 17.) says that at the time when he was writing his journey was delayed by the Equinox. The date affixed to this letter is XVII. Kal. Jun. i. e. 16th May.

In order to remedy these defects, it was found necessary to add 67 days to the year B. C. 46, which were divided into two intercalary months, and inserted between November and December. In this year the ordinary intercalations of 23 days took place in February, so that it contained, in all,

Ordinary length of year,......	355 days.
Intercalary month,.	23 —
Two additional intercalary months,............	67 —
Total,................	445 days.

Such was the year B. C. 46, which among modern chronologers has received the name of *Annus Confusionis*, although, as Ideler observes, Macrobius has more correctly termed it *Annus confusionis ultimus*.

Censorinus says that 90 days were added to the year, Dion Cassius 67; but there is no contradiction here, for the former includes the ordinary intercalation of 23 days in February, which is not taken into account by the latter.[1] The two additional months seem to have been called *Mensis intercalaris prior* and *Mensis intercalaris posterior*, for we find in Cic. Ep. ad Fam. VI. 14.

Ego idem tamen cum A. D. V. Kalendas Intercalares priores, rogatu fratrum tuorum venissem mane ad Cæsarem, &c.

22. The Julian Calendar was founded upon the supposition that the length of the solar or tropical year was exactly 365 days, 6 hours, or 365.25 days. Therefore

The length of the Julian Year being	365d.	6h.		
But the true length of the Solar Year being	365d.	5h.	48m.	51½s.
It follows that the Julian Year is too long by			11m.	8½s.
This excess in 10 years will amount to		1h.	51m.	25s.
Do. in 100 Do.		18h.	34m.	10s.
Do. in 1000 Do.	7d.	17h.	41m.	40s.

To correct this accumulating error, Pope Gregory XIII. published in bull in 1582, by which it was ordained that common years should consist of 365 days, and that a day should be added every fourth year

[1] See Censorin. XV. Dion Cassius XLIII. 26. Macrob. S. I. 16. Plin. H. N. XVIII. 17. Ammian. Macrob. XXVI. 1. Suet. Cæsar XL. Ov. Fast. III. 155. Appian. B. C. II.

as formerly, with this difference that the intercalation was to be omitted in the last year of those centuries, not divisible by 4; that this, that 97 days instead of 100 should be inserted in 400 years.[1] The Gregorian Calendar was almost immediately adopted in all Roman Catholic countries, and to compensate for the error already incurred, 10 days were dropped. The change was not admitted into England until 1752, when 11 days were dropped between the 2d and 14th September, from which arose the distinction between *Old* and *New Style*. Russia and other countries which follow the Greek church, still retain the original Julian Calendar, and hence their dates are now 12 days behind those of the rest of Europe.

According to the Gregorian scheme by which 3 leap years are omitted in 400 years—

Length of the Gregorian Year being	365d.	5h.	49m.	12s.
True length of the Solar Year being	365d.	5h.	48m.	51½s.
Therefore the Gregorian Year is too long by				20½s.

An excess which will not amount to 1 day in 4500 years.

If the insertion of a day be omitted each 4000th year—
Length of year according to cycle of 4000 years, 365d. 5h. 48m. 50½s. which is too short by 1 second—a deficiency which will not amount to a day in 70,000 years.

23. We may now say a few words with regard to the longer divisions of time, the *Lustrum* and the *Sæculum*.

The word *Lustrum* (see p. 448), derived from *luo*, signified properly the expiatory sacrifice offered up for the sins of the whole people by Censors at the end of every five years, the period during which these magistrates originally held office. Hence *lustrum* was used to denote *a space of five years*, and the Censors in performing the sacrifice, were said *condere lustrum*, to bring the lustrum to a close. Varro, in explaining the term, derives it from *luere*, is the sense of *to pay*,

Lustrum nominatum tempus quinquennale a luendo, id est, solvendo, quod quinto quoque anno vectigalia et ultro tributa per censores persolvebantur. *L. L. VI.* 2.

It is to be observed here that *quinto quoque anno*, according to the Roman method of computation, might mean *every fourth year*, and *quinquennale tempus*, a term of *four years*, just as Cicero (De Orat. III. 32,) calls the Olympic games "maxima illa quinquennalis celebritas ludorum;" but since we know from other sources that the Censors originally held office for five years, and that the taxes were farmed

[1] Thus no intercalation takes place in the years 1900, 2100, 2200, 2300, 2500, all of which, according to the old system, would have been leap years.

out upon five years leases, the interpretation of the above passage is not open to doubt. We may add, that wherever the word *lustrum* occurs in the older writers, it is always in connection with the duties of the Censors.

When we come down to the age of Ovid, a confusion seems to have arisen, and the meaning of *lustrum* was no longer definite, in Amor. III. vi. 27.

Nondum Troia fuit lustris obsessa duobus,

it unquestionably stands for five years, and also in Fast. III. 119, where the 10 month year of Romulus is described,

Ergo animi indociles et adhuc ratione carentes,
Mensibus egerunt lustra minora decem,

i.e. the lustra were too short by 10 months. But with singular inconsistency, a few lines farther on (165), where he is explaining the Julian Year, and the intercalation of the Dies Bissextus,

Hic anni modus est. In lustrum accedere debet,
Quæ consummatur partibus una dies,

lustrum must as certainly denote *four* years.

Again in Trist. IV. x. 96, compared with the E. ex P. IV. vi. 5, (see p. 123, and notes p. 448,) we see the Roman Lustrum identified with the Grecian Olympiad, each being supposed equal to five years. As we come down lower, Pliny twice in one chapter (H. N II. 47), calls the four-year cycle of the Julian year a *lustrum;* we find in inscriptions the intervals between the successive exhibitions of the Capitoline games instituted by Domitian, and celebrated every four years, designated as *lustra;*[1] and in the third century the original force of the term seems to have been quite forgotten, for Censorinus, in defining the *Lustrum* or *Annus Magnus*, seems to be quite ignorant that it ever did differ from the Olympiad, or denote any period but four years.

This uncertainty may probably be traced to the irregularity with which the sacrifice of the lustrum was performed. It was omitted sometimes from superstitious motives, as when we read in Livy III. 22, " Census actus est anno (B. C. 460), lustrum propter Capitolium captum, consulem occisum, condi religiosum fuit," and often from other causes, for upon looking over the Fasti Capitolini, in which the Censors are registered, and the letters L. F. attached to the names of those who completed this rite, we shall find that although the usual

[1] Gruter. C. I. CCCXXXII. 3. Censorin. XVIII.

interval is five years, yet not unfrequently six and seven were allowed to elapse, while occasionally it was repeated after four only. These facts seem to account for the inconsistencies of the later Roman writers without going so far as Ideler, who maintains that *Lustrum* never was used for a fixed space of time.

(24) The duration of the *Sæculum* was a theme of controversy among the Romans themselves in the days of Augustus. The historians and antiquaries seem all to have agreed that the *Sæculum* was a period of 100 years, while the Quindecimviri, the priests to whom was intrusted the custody of the Sibylline books, reposing it would seem upon the testimony of their sacred registers, asserted that 110 years was the interval at which the solemn *ludi sæculares*, which marked the close of each *sæculum*, had ever been and ought to be celebrated. The locus classicus on this subject is in Censorinus XVII.

Romanorum autem sæcula quidam ludis sæcularibus putant distingui. Cui rei fides si certa est, modus Romani sæculi est incertus. Temporum enim intervalla, quibus ludi isti debeant referri, non modo quanta fuerint retro, ignoratur, sed ne quanta quidem esse debeant, scitur. Nam ita institutum esse, ut centesimo quoque anno fierent, id, cum Antias aliique historici auctores sunt, tum Varro de Scenicis Originibus libro primo ita scriptum reliquit· *Cum multa portenta fierent, et murus ac turris, quæ sunt intra portam Collinam et Esquilinam, de cœlo essent tacta, et ideo libros Sibyllinos X-viri adissent, renuntiarunt, uti Diti patri et Proserpinæ, ludi Terentini in Campo Martio fierent, et hostiæ furvæ immolarentur, utique ludi centesimo quoque anno fierent.* Item T. Livins libro CXXXVI. *Eodem anno ludos sæculares Cæsar ingenti adparatu fecit; quos centesimo quoque anno (is enim terminus sæculi) fieri mos.* At contra, ut decimo centesimoque anno repetantur, tum Commentarii quindecimvirorum, quam D. Augusti edicta testari videntur. Adeo ut Horatius Flaccus in carmine, quod sæcularibus ludis cantatum est, id tempus hoc modo designaverit,

Certus undenos decies per annos
Orbis ut cantus referatque ludos
Ter die clara totiensque grata
Nocte frequentes.

The passages from Antias, Livy, and Varro, quoted above, are extracted from lost works, but a precise testimony of the last is to be found in a treatise still extant.

Sæclum spatium annorum centum vocamus. Varro L. L. VI. 2, to which add Festus,

Sæculares Ludi apud Romanos post centum annos fiebant quia *sæculum* in centum annos extendi existimabant.

Censorinus has preserved the conflicting statements with regard to the actual celebration of these games from the time of their institution, and his dates are all fixed by the consuls in office at the time. They are as follows:—

The first Secular games were celebrated according to	Valerius Antias,	A. U. C.	245
	The Commentaries of XV-viri.	———	298
The second	Antias, ...	———	305
	XV-viri.	———	408
The third	Antias and Livy.	———	505
	XV-viri.	———	518
The fourth	Antias, Varro & Livy	———	605
	Piso Censorius, Cn. Gellius, and Cassius Hemina, who lived at the time.	———	608
	XV-viri.	———	628

The fifth by Augustus, A. U. C. 800 or A. D. 47.
The sixth by Claudius, A. U. C. 841 or A. D. 88.
The seventh by Domitian, A. U. C. 957 or A. D. 204.
The eight by Sept. & M. A. Antoninus, A. U. C. 737 or B. C. 17.

To attempt to discover the causes which led to this strange disagreement would be absolute waste of time. We can scarcely hesitate to believe that the computations of the XV-viri were trimmed to serve an end; but it is remarkable that the period chosen by Augustus does not absolutely agree with their views, since the 5th games ought to have been held A. U. C. 738, and not 737, as they really were.

(25.) We may conclude with a few words upon what has been termed the "Astronomical Portion" of Ovid's Fasti.

A nation like the Greeks, whose delightful climate permitted them to watch their flocks by night in the open air, during a considerable part of the year, could not fail to gaze with attention on the starry firmament, and to remark that certain fixed stars appeared and disappeared in regular succession, as the sun passed through the different stages of his annual career. Accordingly we find, that as early as the time of Hesiod, the changes of the seasons, and the more important operations of agriculture, were fixed with reference to the risings and settings of Orion, the Pleiades, the Hyades, Arcturus, and Sirius. Such observations were in the first instance extremely rude; but after Thales had turned the attention of his countrymen to scientific astronomy, these celestial phenomena were determined with great care and accuracy; tables were drawn up in which the risings and settings of the more brilliant stars, with reference to the sun, were fully detailed,

together with such notices touching the winds and weather to be expected at the different epochs, as experience suggested. Copies were engraved on stone or brass, and being nailed or hung up in the market-places of large towns and other places of public resort, received the name of παραπήγματα. Two catalogues of this description have been preserved, which are valuable, inasmuch as they for the most part quote the authority of the early Greek astronomers, Meton, Euctemon, Eudoxus, Calippus, &c. for their statements. The one was drawn up by Geminus of Rhodes (fl. B. C. 80), a contemporary of Sylla and Cicero, the other by the famous Ptolemy (A. D. 140).

In the former the risings and settings of the stars are fixed accordingly to the passage of the sun through the signs of the Zodiac; in the latter they are ranged under the months and years of the Julian Calendar.

The practice commenced by Hesiod, was followed by subsequent writers upon rural economy, and we accordingly find that all the precepts in Virgil, Columella, and Pliny, are delivered with reference to the risings and settings of the stars, forming a complete Calendarium Rusticum. Ovid has combined the Fasti of the city with these Rural Almanacs, and has thus gained an opportunity of enlivening his poem by recounting the various myths attached to the constellations.[1]

The early Grecian parapegmata were undoubtedly constructed from actual observation in the countries where they were first exhibited, and must therefore have completely answered the purpose for which they were intended. But this does not by any means hold good of the corresponding compilations of the Romans, who, being little versed in astronomy themselves, copied blindly from others without knowledge or discrimination.

It is essentially necessary to attend to two facts:—

1. The time of the risings and settings of the fixed stars varies for the same place at different epochs. Thus the Pleiades which at Rome rose along with the sun on the 16th of April, B. C. 44, rose with the sun at Rome several days earlier in the age of Meton, and do not now rise with the sun at Rome until several days later. This is caused by the Precession of the Equinoxes.

2. The time of the risings and settings of the fixed stars is different on the same day in places whose latitude is different. Thus in the year when the Pleiades rose along with the sun at Rome on the 16th April, they did not rise along with the sun at Athens until the 22d of April.

[1] It would appear that Cæsar, when he reconstructed the Fasti of Rome, included the risings and settings of the stars, since Pliny frequently quotes the authority of Cæsar for his statements on these points. In this case the Fasti of Ovid may be considered as a commentary upon the Almanac in common use.

Too little attention was paid to these considerations by the Roman writers, and consequently we not unfrequently discover that they combined the observations of astronomers who lived at times and places remote from them and from each other—that calculations made for the latitude of Athens, or Rhodes, or Alexandria, three hundred years before, were adopted at once and transferred to their calendars without change or modification.

Another source of confusion, especially in the Latin poets, is the want of precision with regard to the different kinds of risings and settings, which are carefully distinguished by the scientific. These we shall briefly explain, together with the technical terms employed.

These risings and settings may be considered under eight heads:—

1. When a star rises at sunrise.
2. When a star rises at sunset.
3. When a star sets at sunrise.
4. When a star sets at sunset.
5. When a star rises shortly before sunrise, so as to be just visible at rising before its rays are overpowered by the more brilliant luminary.
6. When a star rises shortly after sunset, so as to be just visible at rising.
7. When a star sets shortly before sunrise, so as to be just visible at setting in the morning twilight.
8. When a star sets shortly after sunset, so as to be just visible at setting in the evening twilight.

The names by which these are distinguished taken in their order, are

1. *Ortus matutinus verus*, or *Ortus cosmicus.*
2. *Ortus vespertinus verus*, or *Ortus acronychus.*
3. *Occasus matutinus verus*, or *Occasus cosmicus.*
4. *Occasus vespertinus verus*, or *Occasus acronychus.*

5. *Ortus matutinus apparens*, or *Ortus heliacus.*
6. *Ortus vespertinus apparens.*
7. *Occasus matutinus apparens.*
8. *Occasus vespertinus apparens*, or *Occasus heliacus.*

Now it is manifest that the four first are mere matters of calculation since the true risings and settings never can be visible to the naked eye. These then ought always to have been and for some time always were excluded from Rural Calendars intended for the use of practical men. We find, however, from the fragments of Calippus, which have been preserved in the parapegma of Geminus, when

verified by computation[1] that this astronomer had substituted the true risings and settings for the apparent ones which were marked in tables of Meton, Eudoxus and Euctemon. Hence great caution would be indispensable. If the rising of a star was named, it would be necessary to state whether the true or apparent rising was indicated, and whether it was the morning or evening rising, and to proceed in like manner for the setting of a star. Some little attention is paid to these points by Columella[2] and Pliny, but in Virgil, and especially in Ovid, everything is vague and unsatisfactory, risings and settings of all descriptions are thrown together at random without a clue to guide us, and blunders of the grossest description are so thickly interspersed that it often becomes difficult to trace the error to its source, or to discover what the author could have intended. We shall substantiate these charges by a few examples.

There is a cluster of stars in the constellation Taurus, called *Pleiades* by the Greeks, and *Vergiliæ* by the Latins. The appearance and disappearance of these served from a very remote age to mark the approach of summer and the beginning of winter. Let us first note down the exact period of their risings and settings calculated for the latitude of Rome, and the year B.C. 44.

Ortus Matutinus verus, 16 April.	Ortus Mat. apparens s. heliacus, 28 May.
—— Vespertinus verus, 18 Oct.	—— Vesp. appar.. ....25 Sep.
Occasus Matutinus verus, 29 Oct.	Occasus Mat. appar..........9 Nov.
—— Vespertinus verus, 26 Ap.	—— Vesp. appar. s. heliacus, 8 April.

Now look to Ovid. After describing a festival celebrated on the 1st of April, he continues, (Fast. IV. 165.)

Nox ubi transierit, cœlumque rubescere primo
  Cœperit, et tactæ rore querentur aves;
Semustamque facem vigilata nocte viator
  Ponet, et ad solitum rusticus ibit opus:
Pleiades incipiunt humeros relevare paternos
  Quæ septem dici, sex tamen esse, solent.

These lines refer to the setting of the Pleiades in the morning twilight. According to the legend the Pleiades were the daughters of Atlas, who supported the heavens on his shoulders, and hence, when they disappeared from the sky, might be said to remove a portion of their father's load, "humeros relevare paternos." The meaning in plain prose,

[1] They are not distinguished from the others in the Parapegma itself. [2] Thus we find in Columella such expressions as the following, which are to a certain extent guarded: "VI. Non. Mai. Sucula *cum sole exoritur.*" XIII. XII. Kal. Nov. *solis exortu* Vergiliæ incipiunt occidere," &c.

therefore, is, *The Pleiades set in the morning on the second of April.* But it will be seen from the table given above, that the Pleiades really set in the morning on the 9th of November. They set in the evening, however, on the 8th of April, which comes tolerably near to the date fixed, and is clearly the phenomenon the poet intended to record, but he blundered between the morning setting and the evening setting, which are six months apart.

Again, in Fast. V. 599.

> Pleiades adspicies omnes, totumque sororum
> Agmen, ubi ante Idus nox erit una super.
> Tum mihi non dubiis auctoribus incipit æstas:
> Et tepidi finem tempora veris habent.

The meaning here, although not very clearly expressed, is, *The Pleiades rise in the morning (heliacally) on the 14th of May, marking the end of spring and the beginning of summer.*

But it will be seen by the table, that at the time when Ovid wrote, the Pleiades did not rise heliacally at Rome until the 28th of May, but they did rise heliacally at Athens on the 16th, in the age of Meton. Hence this notice was manifestly copied from a Grecian Calendar computed for the fifth century, B.C.

We have already (p. 361) adverted to an error with regard to the rising of Sirius, which Ovid assigns to the last of April, the very day on which, according to Columella, who is here perfectly correct, it sets heliacally.

In the same passage (see extracts, p. 90.) we are told that the constellation *Aries* sets on the 30th of April. Here again, we have a mistake. The *Occasus vespertinus apparens* must be indicated, but it is placed more than five weeks too late, since it actually took place on the 20th of March, even the *Occasus matutinus verus* was on the 5th of April.

We have seen, p. 360, that Ovid fixes upon V. Id. Feb. (9th February) as the commencement of spring, and on VII. Kal. Mai. (25th April) as the middle point.

He departs here from the arrangement of Cæsar, who divided the year into eight portions according to the following scheme.[1]

Bruma,	VIII. Cal. Jan.	25 Dec.	
Veris initium,	VII. Id. Feb.	7 Feb.	Favonii spirare incipiunt.
Æquinoctium vernum,	VIII. Cal. Apr.	25 March,	
Æstatis initium,	VII. Cal. Mai.	9 May,	Vergiliarum Ortus Matutinus.
Solstitium,	VIII. Cal. Jul.	24 June,	
Auctumni initium,	III. Id. Aug.	11 August,	Fidiculæ occasus Matutinus.
Æquinoctium auctumni,	VIII. Cal. Oct.	24 Sept.	
Hyemis initium,	III. Id. Nov.	11 Nov.	Vergiliarum occasus Matutinus.

[1] Compare Varro R. R. I. 28. Plin. H. N. XVIII. 25. Columell. R. R. IX. 14.

The commencement of spring was marked by no celestial phenomenon, but announced by the soft breathings of Favonius, the beginning of summer was connected with the morning rising of the Pleiades, which, however, took place, the true on the 16th of April, the apparent on the 28th of May. The true evening setting of the Lyre was on the 14th of August, the apparent on the 24th. The true morning setting of the Pleiades on the 29th of October, the apparent on the 9th of November.

It may be a matter of surprise that Julius Cæsar did not begin his year with the winter solstice, which happened B.C. 46, at Rome on 24th December, 0h 9' A.M. He was probably induced to neglect this natural arrangement by a superstitious desire to make the beginning of the reformed calendar correspond with a New Moon. According to the calculation of Ideler, the mean New Moon fell upon the first of January, B. C. 45, at 16 minutes past six in the evening, the true New Moon on the second of January, at 34 minutes past one in the morning.

It seems highly probable that Macrobius alludes to this fact, when he observes,

Annum civilem Cæsar habitis ad lunam dimensionibus constitutum edicto palam posito publicavit;

for in no other way could the Julian Year be said to have any connection with the course of the Moon.

In this Appendix the excellent work of Ideler, entitled "Handbuch der mathematischen und technischen Chronologie," has been closely followed. The principal authorities with regard to the sidereal astronomy of the ancients are—"Joannis F. Pfaff, Commentatio de Ortibus et Occasibus siderum apud auctores classicos commemoratos." Gotting. 1786—a paper by Ideler, "Ueber den astronomischen Theil der Fasti des Ovid," in the Berlin Transactions for 1822—1823; and "Symbolæ Observationum in Ovidii Fastos," by F. H. Gesenius, printed at Altona in 1806.

INDEX.

THE END.

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